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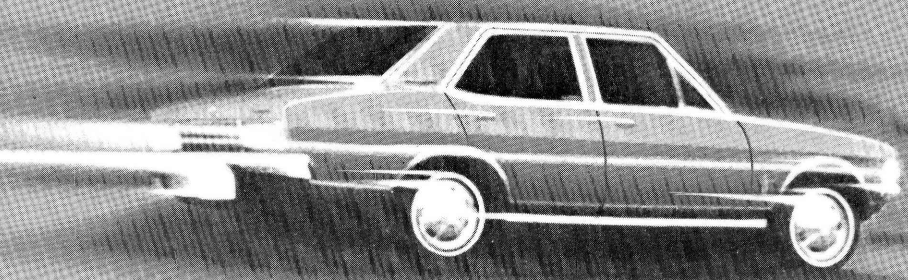
In This Issue

KYOTO

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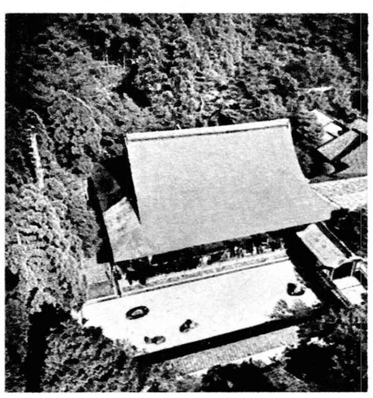
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EDITOR: Mitsuo Suzuki.
EDITORIAL STAFF: Masami Suzui, Chie Ichiyanagi.
LAYOUT: Koji Detake, Ranko Fukui.

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Japanese Currents

MOTOR SHOW

Tokyo Motor Show Held

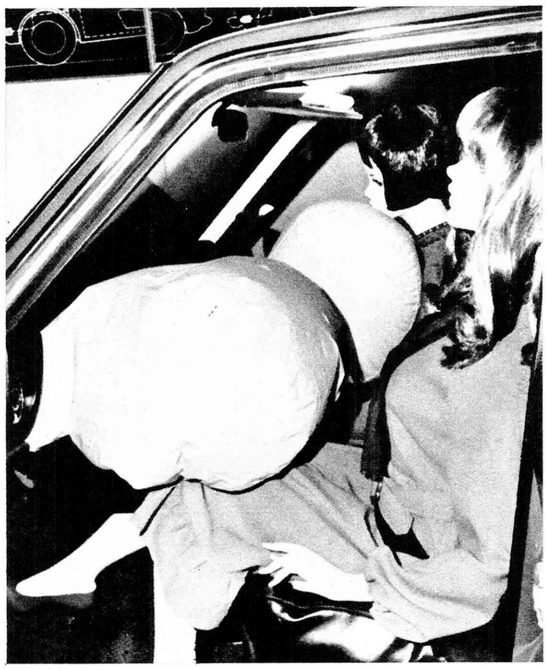


The 17th International Tokyo Motor Show, an annual "festival of cars," was held at Harumi, Tokyo, for two weeks from October 30. Starting this time, foreign automobile were displayed along with Japanese cars. The show proved the biggest ever with a total of 792 cars, including 95 foreign models, on display by 274 companies, both domestic and overseas.

The Japanese automobile industry has achieved a spectacular growth without parallel in the world since the end of World War II. Its production, totaling only 100,000 units in 1955, exceeded the one million-unit mark in 1963 and the three million-unit level in 1967, making Japan the second largest automobile producer in the world after the United States. Last year, the nation's auto output surpassed the five million-unit mark, while the number of automobiles owned by the Japanese people reached about 17 million.

With the advent of the 1970s, however, the auto industry is confronted with various problems claiming urgent attention, such as a sharp increase in traffic accidents, air pollution due to exhaust fumes and defective cars. In these circumstances, this year's Tokyo Motor Show laid prime accent on the problems of ensuring car safety and preventing air pollution, as exemplified by the establishment of the special Car Safety and Air Pollution Center. Among the exhibits at the center were an airbag, designed to absorb impact at the time of collision, and a reburning device for lessening pollutants, such as carbon monoxide and hydrocarbons, contained in exhaust fumes.

Meanwhile, conspicuous among Japanese cars displayed at the show were sporty or deluxe passenger cars, reflecting an age of expressways. Also popular among young visitors were cars using new power sources—that is, "no-pollution" electric cars and gas turbine cars—and "dream cars" of the future. (Photos show interior of a pavilion and airbag.)



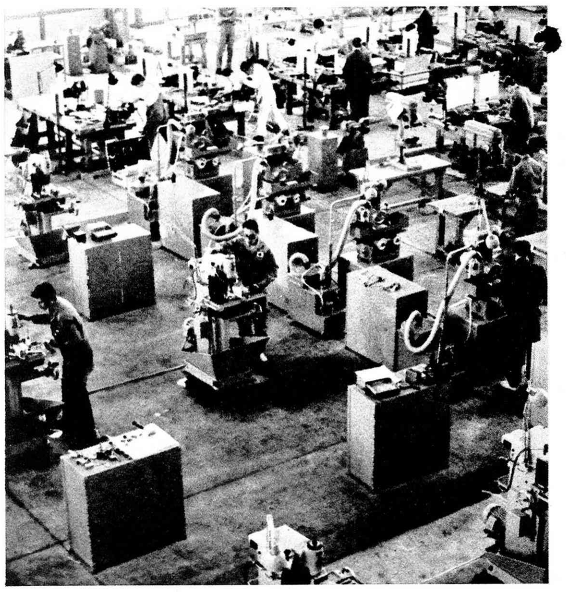
YOUNG PEOPLE

"Technical Olympics" held

The 19th International Vocational Competition or the so-called "Technical Olympics" took place at Central Trade Center in Chiba City, Chiba Prefecture, for four days from November 11, enabling young workers from all over the world to vie for honorable positions of the world's top craftsmen in their respective fields. A total of 274 young men and women under 20 years old gathered from 15 countries to demonstrate their skills in 30 categories, such as machine assembling, lathe operation, electric welding, masonry and beauty art.

The competition is designed to promote the vocational training of youths and international friendship among young technical workers. It was first held in Spain in 1950, and this year's 19th competition was the first in Asia.

Though dubbed Technical Olympics, the competition is not a showy one by nature. There were no loud rooting and cheers, but the participants in their respective work clothes demonstrated their skills silently and earnestly, showing the same sincere attitude that must mark their daily work.



A jury of technical representatives from the participating nations examined the results of the competition. Japan, taking advantage of its position as a host country, entered 30 participants in as many categories, and ranked first by winning 17 gold, four silver and three bronze medals, centering on such fields as lathe operation and machine assembling—that is, the largest number of medals ever to be won by a single nation in the history of this international competition. Second was the Republic of Korea, followed by Switzerland, West Germany and Britain. (Photo shows participants demonstrating their skills)

Survey on Thinking of World's Youth

The result of a unique survey on what the world's youth are thinking and feeling has recently been published.

Covered by the survey were 100 high school and university students chosen by the random sampling method in each of 63 cities in 56 countries in Asia, Europe, the Middle East, Africa, North and South America and Oceania, including two Communist states (Poland

and Yugoslavia). Japanese cities included were Tokyo, Nagoya, Osaka and Naha (Okinawa).

The survey was conducted by the Citizen Watch Co. of Japan with the cooperation of UPI from June to September last year. Such an international study on the thinking of the younger generations is rare in the world. Following are interesting examples of the survey result.

Question: What do you want most?—What the youth want most turned out to be "money," which accounted for 13 per cent of the replies. Second was "job," followed by "happiness." It is interesting to note that "time" was the No. 1 reply among students in Tokyo. As for material things wanted, "automobile" ranked first.

Q: What is given top priority in your life?—The reply "family" placed first, accounting for 44 per cent, followed by "job" (33 per cent). By city, "family" was mentioned most by students in Rome (accounting for 79 per cent of their replies) with those in Manila ranking second (78 per cent). In all of the four Japanese cities, "job" was given top priority.

Q: What do you think of the student movement?—The reply: "I will take part in the movement even if it is accompanied by violence" accounted for the largest proportion of 45 per cent among students of Nicosia, Cyprus, while the second largest ratio of 42 per cent was registered among students of France. In Japan, the ratio was low at 3 per cent. Meanwhile, 83 per cent of Tokyo students said they "oppose violence" although they approved of the movement.

Q: What should be done about national defense?—"A maximum possible armament should be possessed" was a reply from 72 per cent of students in Cairo and 69 per cent of those in Saigon. By contrast, the ratio was low among American students—that is, 30 per cent in New York and 26 per cent in Los Angeles. In Japan, meanwhile, a majority of students—that is, 58 per cent on the average—favored a "minimal armament."

Q: What country do you want to visit most?—The United States was the most favored country. More than 40 per cent mentioned the U.S. in Stockholm, Djakarta and New Delhi. France ranked second in popularity, followed by Britain. Japan placed fourth. Among the Japanese students, Switzerland was most popular.

CULTURE

Unique Woodcut Printer Munakata Awarded Cultural Medal



On November 3 or the Culture Day, Shigeo Okinaka, president of the Toranomon Hospital, and Shiko Munakata, a woodcut print artist, received the Orders of Cultural Merits in a ceremony at the Imperial Palace in the presense of His Majesty the Emperor.

Under the clear autumn sky, Okinaka in a morning dress and Munakata in Japan's traditional ceremonial kimono arrived at the New Imperial Palace Building, accompanied by their wives. At 10:30 a.m., they entered Matsu-no-ma (Pine Hall), the site of the presentation ceremony, and received the Orders of Cultural Merits—cloisonne white medals patterned after five-petal mandarin orange flower—with light purple cordons and diplomas from Prime Minister Eisaku Sato in front of the Emperor, himself wearing the Cultural Medal. They then left the hall, put the medals on the chests and again entered the hall, accompanied by their wives. Okinaka, representing the Cultural Medal recipients, thanked the Emperor, who in turn exhorted them to continue their studies in their respective fields. After the ceremony, Okinaka and Munakata had their commemorative photo taken along with their wives against the background of the Imperial

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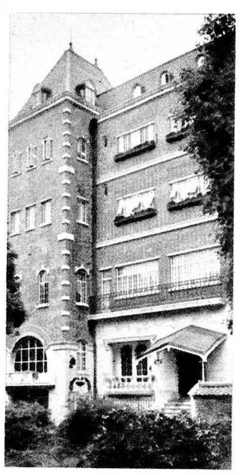
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Japanese Currents

Palace, climaxing the best day in their lives.

Munakata, 67, who received the medals with Okinaka, a medical scientist, is a world-renowned woodcut print artist. He has established a modern woodcut print art by bringing the charm of surface and lines peculiar to Japan into full play. Especially, his images of women's bodies strongly influenced by Buddhism, which exude unique eroticism, are valued highly abroad rather than in Japan. He won top prizes at the Sao Paulo Biennale in 1955 and the Venice Biennale the following year, attaining a high reputation the world over.

In his boyhood, he ran after an airplane in the sky and tumbled into a muddy rice field. When he tried to stand up, he sighted a cluster of white flowers in the mud. Impressed by the beauty of the flowers, he made up his mind to devote his life to depicting it. For 60 years since then, he has opend up a unique world of woodcut print art through assiduous efforts. He lost the sight of the left eye, while his right eye is very short-sighted. Undaunted, however, he keeps on producing excellent woodcut prints.

Expressing pleasure with the receipt of the Cultural Medal, Munakata said, "I feel as if I had been ordered by the State to apply still greater energies to my work. I am resolved to turn out works of global value." He is also known as a devoted husband. "It is thanks to my wife's cooperation that I have been able to receive such an honor," he said.

COMMUNICATION

Data Communications Inaugurated

Telegraphic and telephone services in Japan were inaugurated in 1870 and 1890, respectively, or 100 and 80 years ago. Since then, the two services have played a major role as means of communication for the Japanese people. But in last September, a data communication service, dubbed the "third communication," was formally inaugurated, opening up an entirely new world of communication.

The data communication service, started by the Nippon Telegraph and Telephone Public Corporation (Dendenkosha), consists of two types—namely, the Dendenkosha Real-time Sales-Management System (DRESS) and the Dendenkosha Immediate Arithmetic and Library System (DIALS).

The DRESS service got under way first in Tokyo on September 16. The service, an on-line system connecting the large-sized computer at the center with terminal devices in the offices of users, is designed to make out and provide such business records as sales slips, purchase slips, receive and payment slips, and warehousing and delivery slips.



The user transmits pertinent business data to the computer through the terminal equipment in his office. Thereupon, the computer makes out the required slips, which are printed and supplied through the terminal device. At the same time, the user's file kept at the center is automatically revised according to the supplied data.

DIALS is another data communication service started in Tokyo on September 26. Under this system, a "pushphone" (push-button dial telephone) is used as a terminal device linked



with the computer at the center, which is jointly used as is the case with the DRESS service. The calculation service comprises not only four basic operations—that is, addi-

tion, subtraction, multiplication and division, but also various complicated and sophisticated calculations.

The user first calls the computer by dialing "0100111" and then presses the buttons of the "pushphone" by a fixed process for the "input" of numbers. Thereupon the computer promptly gives an answer by voice. Oft-used calculation formulas are memorized by the computer in advance as "library," making it capable of a wide scope of calculations ranging from simple ones to the calculation of compound interest and diverse statistical data.

In this way, Japan's data communication services are considered bound to expand further in the years ahead. It may be said, therefore, that Japan is also marching into a full-fledged era of "informationized society."

TECHNOLOGY

Robot Talks with Man

An "artificial intelligence" machine with "eyes" and "arms" has been completed by the Comprehensive Electronic Technique Research Institute of the Ministry of International Trade and Industry. Its actions and judgment are still primitive compared with those of a human being. But it is capable of discerning the shapes and colors of simple objects and doing ordered work while having a "dialogue" with an operator through a typewriter.

This robot comprises three sections—that is, the vision system, multi-joint manipulator and control system, which correspond to man's "eyes," "arms" and "brains" respectively.

The vision system recognizes an object by an industrial television apparatus and discerns its color, shape and distance by a computer. The multi-joint manipulator has much the same functions as those of human arms, and can lift objects ranging up to one meter in length and three kilograms in weight. The control system is the robot's nerve center, which processes information received through "eyes" and gives proper instructions to the "arms."

The robot's judgment and actions are still limited in scope. Even so, when shown building blocks, it can skillfully grab them and move them to a designated place. It is also capable of discerning and classifying nine colors. If simple instructions are given beforehand, the robot operates automatically.

Instructions are given via a typewriter. The robot can also have a "dialogue" with the operator through the typewriter. For instance, it replies "Finished" when the ordered work is completed, and "Impossible" when the assigned work is beyond its capability.

NEW PRODUCTS

Instant Photo of TV Images



The Matsushita Electric Industrial Co. has recently unveiled what is claimed to be the world's first TV image photographing device. All you have to do is just push a button while watching television, and presto, a photo of the desired image comes out.

The device is called "Snapshot Television." When an image you want to record appears on television, you need only push a button. Just 10 seconds later, a black-and-white photo—5 cm long and 7cm wide—pops out. Photographing is possible at intervals of four seconds. The device also enables continuous photographing of up to five images.

It is expected to be highly useful for recording and preserving weather charts, cooking memos, TV programs open to public participation, etc. The device is available in two models—an independent type, which can be attached to a home TV set, and a built-in type, which is placed in a color television receiver. Both have a small-sized picture tube, which is 10 times as bright as the conventional tube. A piece of sensitive paper is exposed to light from the picture tube and then developed by heat.

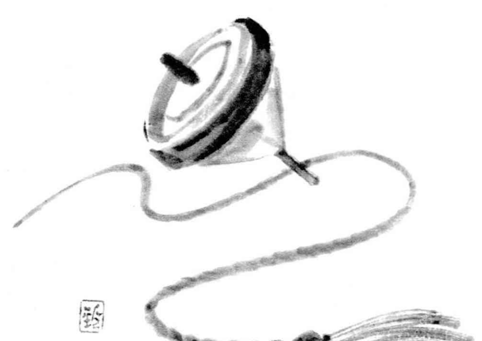
Price and date of sale remain to be decided. But the maker says the price of the independent type could possibly be cut to less than 50,000 yen through mass production.

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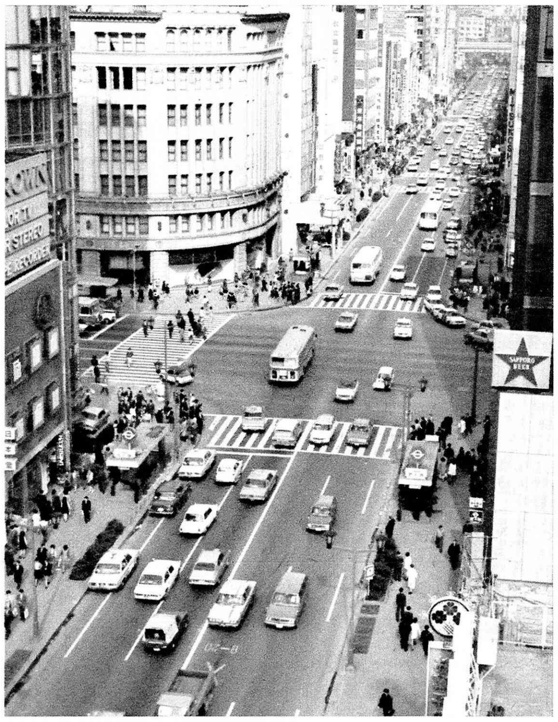
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Pedestrians' Paradise

Enjoying Holidays Free of Traffic Danger



Ginza Street on Monday



Ginza Street on Sunday



The system of "pedestrians' paradise," designed to close Tokyo's busy streets to vehicular traffic and turn them into places of man-to-man communication, has been carried out every Sunday and national holiday since August 2 last year.

Under this system in force along thoroughfares in five central Tokyo areas—that is, Ginza, Shinjuku, Ikebukuro, Asakusa and Shibuya, all kinds of motor vehicles are prohibited to enter, enabling pedestrians to regain driveways as their free "walkways."

The idea of letting the public, young and old, enjoy a comfortable walk in urban centers free from noise and exhaust fumes had earlier been put to a successful test along the Fifth Avenue in New York. And it has also proved a great success in Tokyo. Compared with Sundays before the start of the system, the number of pedestrians has increased, while the amount of carbon monoxide contained in the air has dropped to less than half or even to nil at some places.

At Ginza, Japan's most fashionable street usually teeming with cars emitting noise and exhaust fumes, numerous people now fill the street in a happy, contented mood every Sunday—boys on fathers' shoulders or running races with each other, mothers pushing baby carriages, curious foreign tourists taking snapshots of "pedestrians' paradise," youngsters dressed in hippie style, girls in mini and midi-skirts or maxis, etc.

Both sides of the street are lined with open-air stalls and potted plants elaborately set up by various stores of Ginza, while multi-colored parasols are put up in the middle of the street. Those people tired of walking take rest under the parasols. And every pedestrian looks deeply satisfied with a holiday free from dangerous motor traffic.

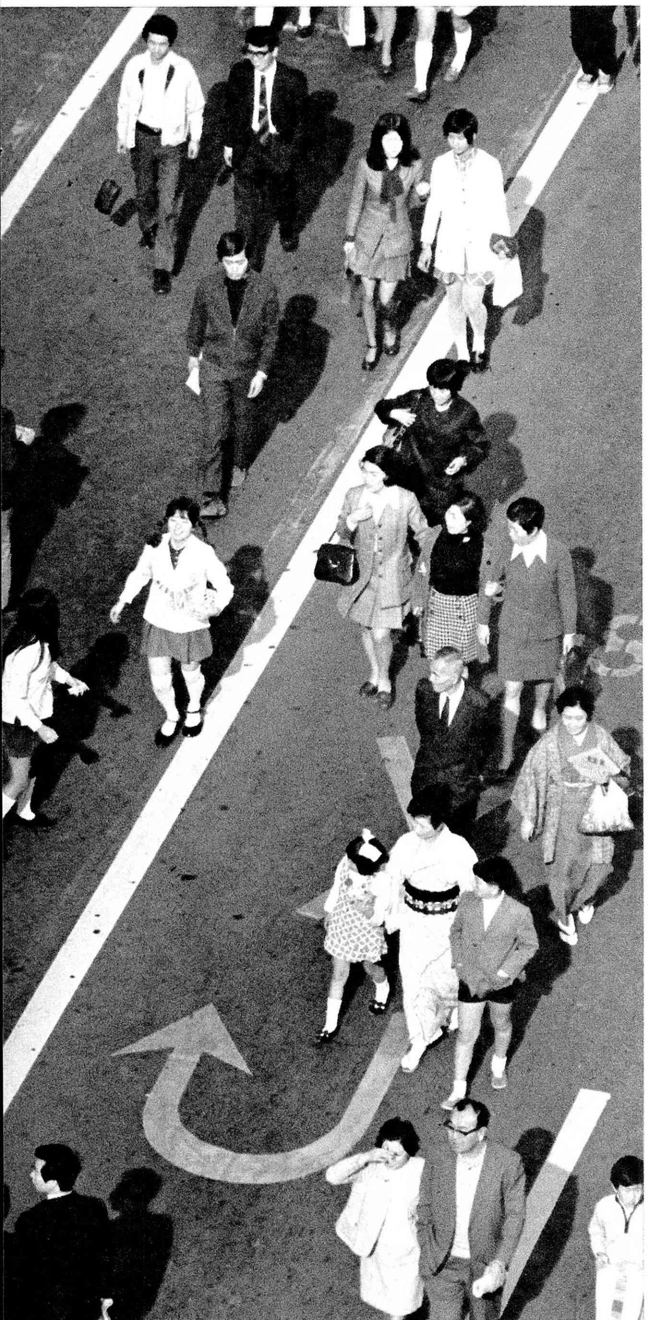
The ultimate goal of the "pedestrians' paradise" system is to shut all vehicular traffic from the whole of central Tokyo. The system has already caught on well with the public and is spreading fast to other cities in Japan.

Photographed by NOBUAKI FUKUI

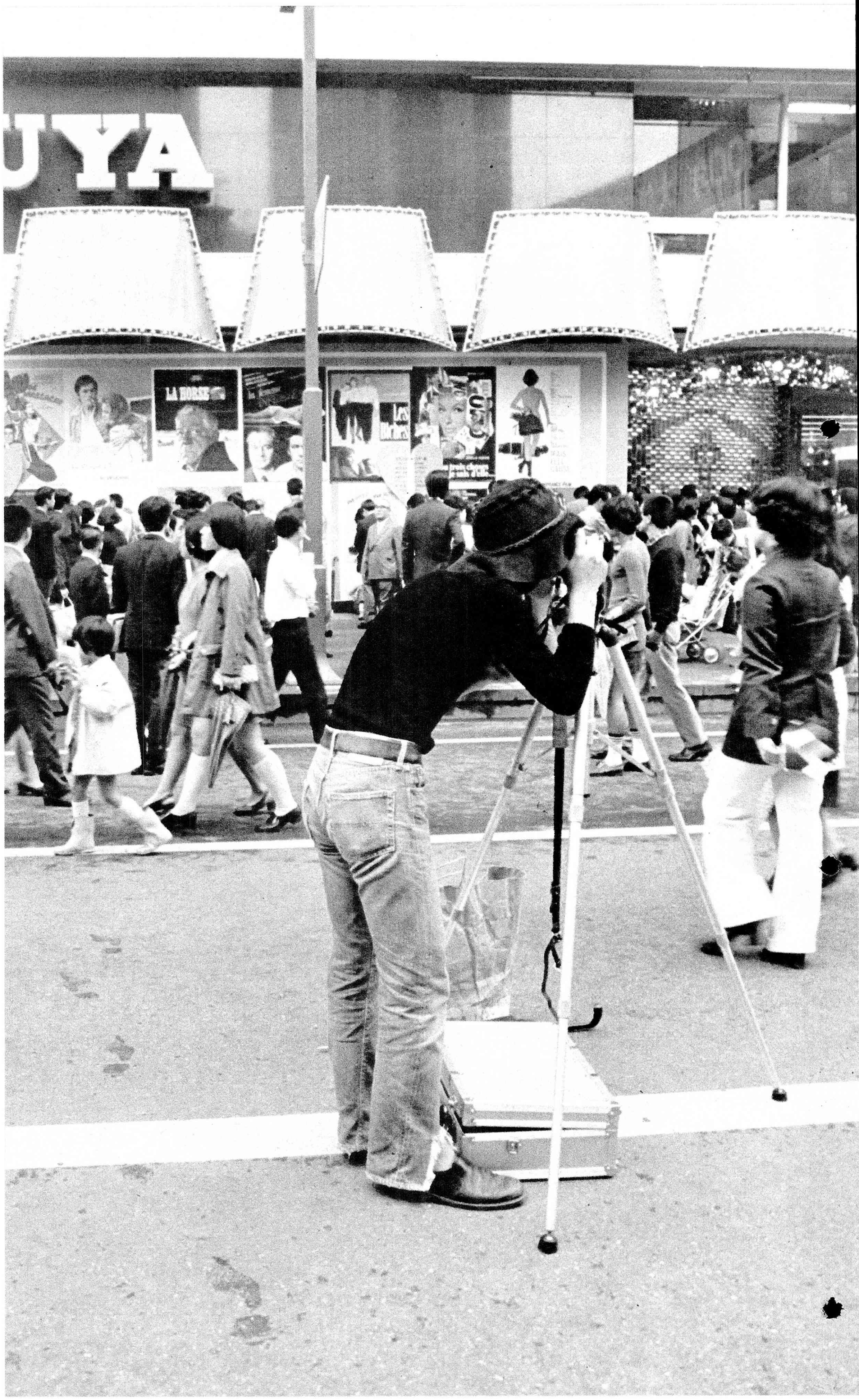




Resting places with parasols are set up in the middle of Ginza Street. A boy is happy, riding a toy motorcycle just bought at a nearby department store by his parents.



All pedestrians—young men showing off the latest men's fashion, girls in midi-coats, families, etc. . . . walk freely on the thoroughfare, satisfied that they have recovered the driveway as their "walkway."







Kyoto, Tourists' Mecca

"Tourist Temples" Thrive

At the Daisen-in Temple in Kyoto on a holiday, tourists line up and enter the porch peculiar to a Zen Buddhist temple. They pay an entrance fee of 70 yen at the receptionist's counter and then enter the *hojo* (head priest's chamber), designated as a "national treasure," and sit down with a solemn look before a famed garden of *kare-sansui* (sand and rock) style.

"You are welcome! Today, I'm giving you a special service!" So saying, a smiling head priest in a black robe enters the room. Joking sometimes, he begins explaining the beauty of the garden.

"This is Japan's finest '*kare-sansui*' garden. That is, it expresses a mountain, forest, waterfall and stream with only rocks and sand. Created as far back as four centuries ago, the garden may be likened to a man's life. The eddying water around here from a waterfall of a mountain at left corresponds, so to speak, to the youthful days. And youth, as you know, is accompanied by a host of mental anguishes . . ."

The tourists are then guided into a room for the tea ceremony. "It is said that, once upon a time," he jovially goes on to say, "an 80-year-old woman gave birth to a baby after drinking tea right in this room."

The tourists pay 50 yen each for a cup of tea plus cake.

Foreign tourists enter the room. The head priest loses no time in coming up to them, saying:

"Oh, welcome. Are you Americans?"
"No, German."
"Oh, German! Guten Tag!"

He promptly switches to a German greeting to the great delight of the German tourists. For the head priest of Daisen-in, speaking good English, foreign tourists are highly welcome. Armed with taped explanations in German, French, Italian, Spanish and Chinese, he can take care of almost all foreign visitors to his temple.

The next scene is the Kinkakuji Temple (Gold Pavilion). The adjacent parking lot is packed with buses and cars. Multitudes of tourists pouring out of the vehicles file into the temple—high school students on an excursion, foreign tourists, newlyweds, etc . . . "It's like we have come here only to see people," grumble some of them.

The international tourist city Kyoto, an ancient capital of Japan with a history of 1,200 years, is bustling with tourists all the year round. And the number of tourists converging on Kyoto has been climbing year after year.

In 1969, 19,120,000 sightseers, both Japanese and foreign, visited the city, according to statistics compiled by the Kyoto Municipal Office. This was 14 times as many as the city's population of 1.4 million, and also represented a nearly twofold jump over the past decade compared with 10,230,000 registered in 1959. As for visitors from abroad, 350,000 came to Kyoto in 1969 (total foreign visitors to Japan for the year: 520,000), showing a 3.5-fold leap over 98,000 of 10 years ago or 1959. No final tabulation for the year 1970, when the Japan World Exposition, Osaka (EXPO '70) took place, is available yet. But it is estimated that 26 million people visited Kyoto, including 550,000 from abroad. Meanwhile, tourists converging on Kyoto spend as much as 50,000 million yen annually for admission to temples, transportation, lodging, eating and drinking, and purchase of souvenirs. This is a major source of revenue supporting the economy of the city.

Prime attractions of Kyoto are, needless to say, the so-called "tourist temples," such as Daisen-in and Kinkakuji.

Kyoto is so replete with Buddhist temples that one might wonder whether there would still be Kyoto if all its temples were to vanish. A panoramic view of the city is marked by *Go-ju-no-to* (five-story pagoda) and wave upon wave of imposing tiled roofs of temples, exuding a boundless atmosphere of an ancient capital. There are 1,638 temples in the city. Of these, about 80 are the "tourist temples," which have opened their gates to tourists in general by charging admission fees (ranging from 20 to 200 yen, mostly 100 yen).

Most popular of these temples are the Kinkakuji known as Gold Pavilion and the Kiyomizu Temple, a grand wooden structure commanding a panoramic view of the city. Both temples are annually visited by upward of 2.5 million tourists. Other popular temples include the Sanju-sangen-do, renowned for its 1,001 Buddhist images, the Ryoanji and the Daisen-in noted for excellent rock-and-sand gardens, the Saihoji with its famous "moss garden," the Tenryuji having a beautiful landscape garden, and the Ginkakuji known as the Silver Pavilion.

In former days, temples with tombs of historic personages used to draw many tourists. Nowadays, however, a sort of "garden boom" prevails. Tourists swarm to temples having beautiful gardens. But some temples, though having neither Buddhist images designated as "national treasures" nor charming gardens, are drawing numerous tourists by special services, such as *shojin-ryori* (vegetarian Buddhist dishes).

Continued





Abbot Ozeki of the Daisen-in Zen Temple is proficient in English and so, foreign tourists are highly welcome. ***With frequent gestures, he explains the sand garden.***

Photographed by MASAMICHI SUMIYOSHI

Nevertheless, it is only about 100 years since temples in Kyoto started to become "tourist temples." Early in the Meiji Era (that is, the 1870s) when Japan set out on the path of modernization by introducing Western civilization, a movement against Buddhism and its temples spread to all parts of the country. Kyoto was no exception, and even temples of historic fame were forced into financial straits one after another. As a way out of the predicament, such temples as Kinkakuji and Sanju-sangen-do started to let in the general public besides Buddhist devotees and parishioners to show them their architectures and Buddhist images and collecting admission fees. This is how the so-called "tourist temples" emerged. Moreover, after the end of World War II, temples were compelled to sell their farm land during a sweeping agrarian reform. Thus deprived of a means of living, many temples turned to tourism, generating the "tourist temple" boom we see today.

These temples, now riding on the crest of a "tourist boom," naturally are coming in for criticism from a viewpoint of their religious nature.

"Needless to say, the prime function of a Buddhist temple consists in its religious activity. But some temples are even going to the length of becoming a sort of 'showroom' out of eagerness to make money. Isn't it far-fetched to argue that tourism could be part of religious activity?," fume the head priests of these temples who have so far refused to open their doors to tourists.

In rebutal, however, the head priest of a "tourist temple" said emphatically:

"Without money, we can't maintain our architectures and gardens, designated as 'national treasures,' in good repair and order. We cannot obtain financial aid from anybody. So we have no other choice than to earn a living on our own. Do you think we could engage in religious activity without a farthing? Moreover, we believe people visiting our temple never fail to gain something spiritual through our explanation."

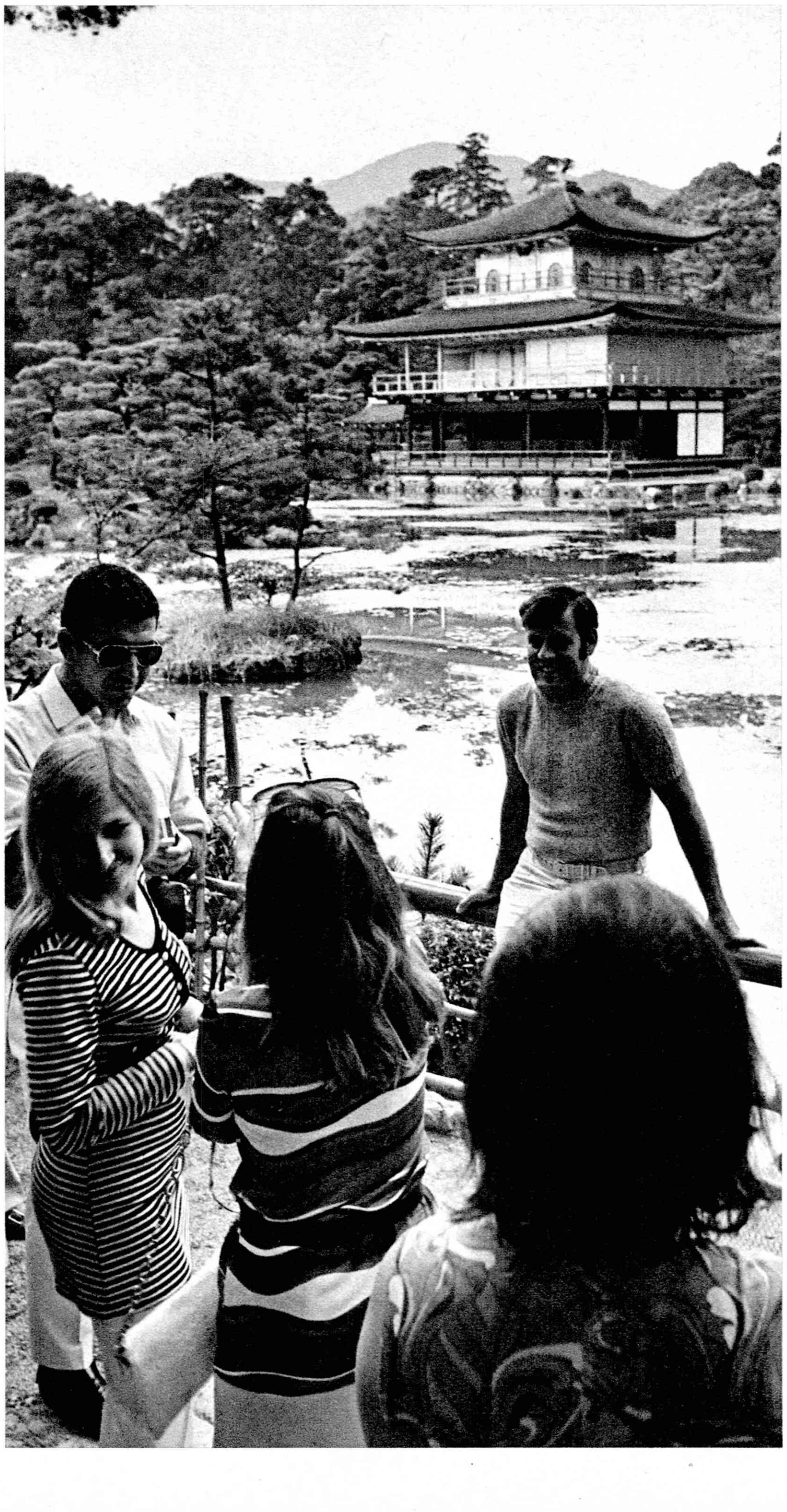
If priests become too busy taking care of visiting tourists, they would inevitably become negligent in their religious services. But it is also true that many temples, unless supported by wealthy parishioners, would lose a major source of income if they gave up tourism. The temples in this ancient city are more or less troubled with a dilemma of tourism or religious activity.

Aside from such a controversy among priests, however, there is no doubt that more than 20 million tourists will continue to jampack the renowned temples of Kyoto this year.









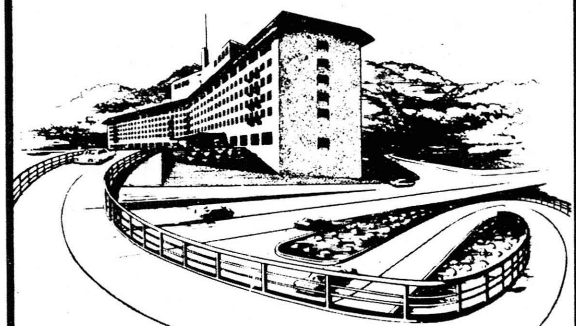
Far left: A woman muses in the rock and sand garden of the Ryoanji Temple. Called a "philosophical garden," it expresses the thought of Zen Buddhism. Cover photo shows an aerial view of the garden. Above: Tourists enjoying a tea ceremony in a room of the Tenryuji Temple according to formal traditional rites. Left: The Gold Pavilion is most popular of all historic sites in Kyoto. Almost all tourists have their commemorative photos taken with the pavilion as background.



If only temples in Kyoto have something of interest to display or get famous somehow or other, endless streams of tourists throng them. And nobody cares what Buddhist sects they belong to or what religious activities they engage in.

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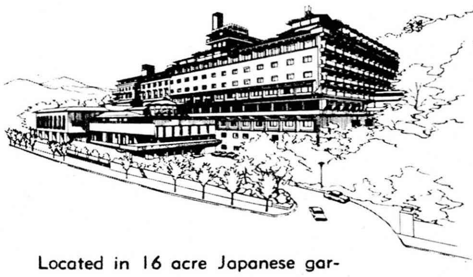
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"BALLOON TRIP" OVER KYOTO

Aerial View of Interesting Sights

Kyoto, the spiritual home of the Japanese people, is now annually visited by more than 20 million tourists, both Japanese and foreign, who are attracted by its rich history and beautiful scenery. It may even be said that because of its very beauty, the ancient capital tends to be plagued by the bustle and hustle of flocking tourists. So let's take to the sky and take a look at sights of interest, which reveal their wonderful charm, unhindered by multitudes of tourists.



GOLD PAVILION OF KINKAKUJI TEMPLE

The pavilion was originally built toward the end of the 14th century by "Shogun" Ashikaga Yoshimitsu, but later burned down in a fire. It was rebuilt in a strictly identical form in 1955. The three-story building standing 12.5 meters high has its exterior walls plated with gold. Its garden was laid out in the 15th century with elaborate care paid to each stone in the pond and each tree from a viewpoint of overall design A reflection of the pavilion on the water of the pond is renowned as one of the most beautiful in Kyoto.

Photographed by MASAMICHI SUMIYOSHI





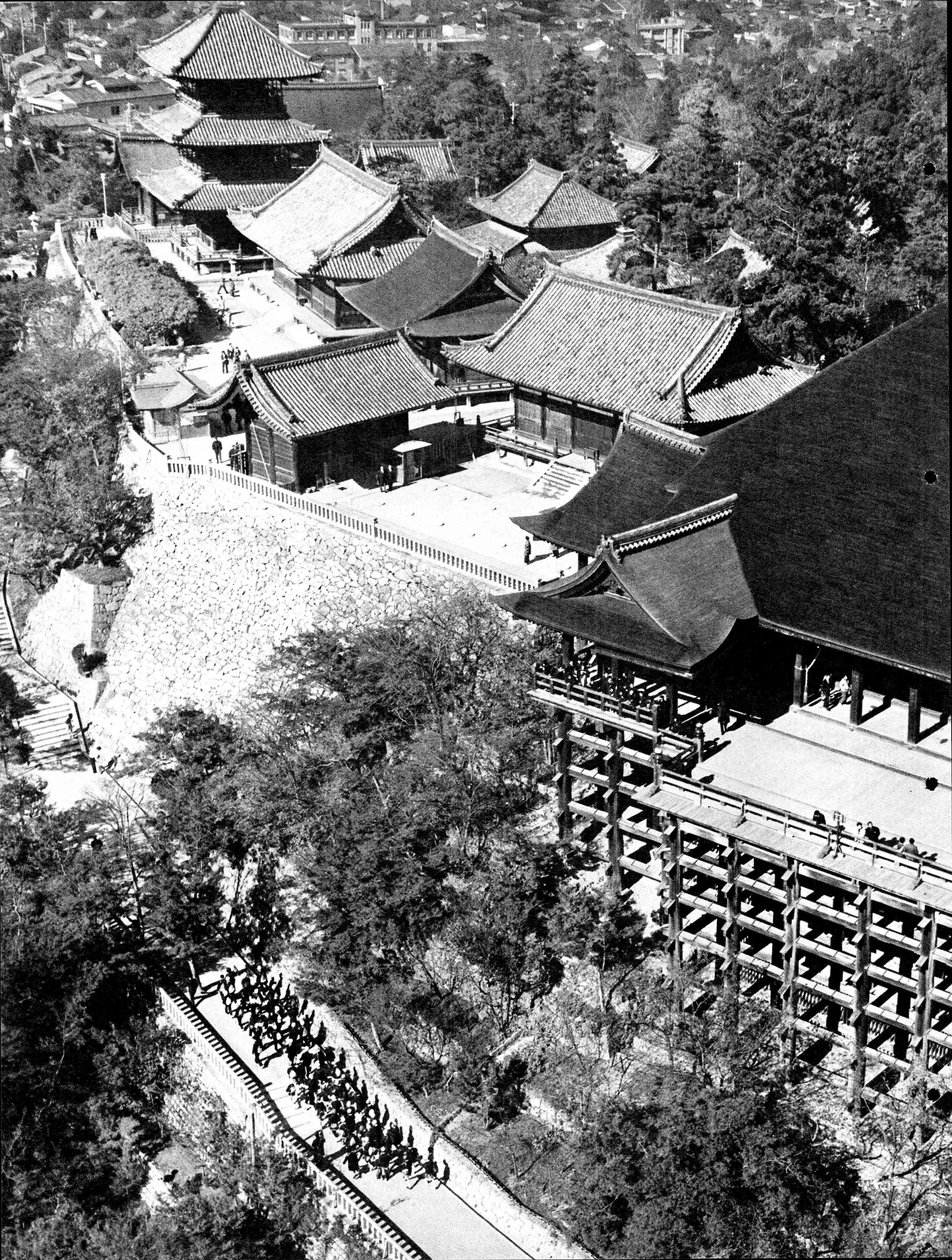
KYOTO GOSHO (OLD IMPERIAL PALACE)

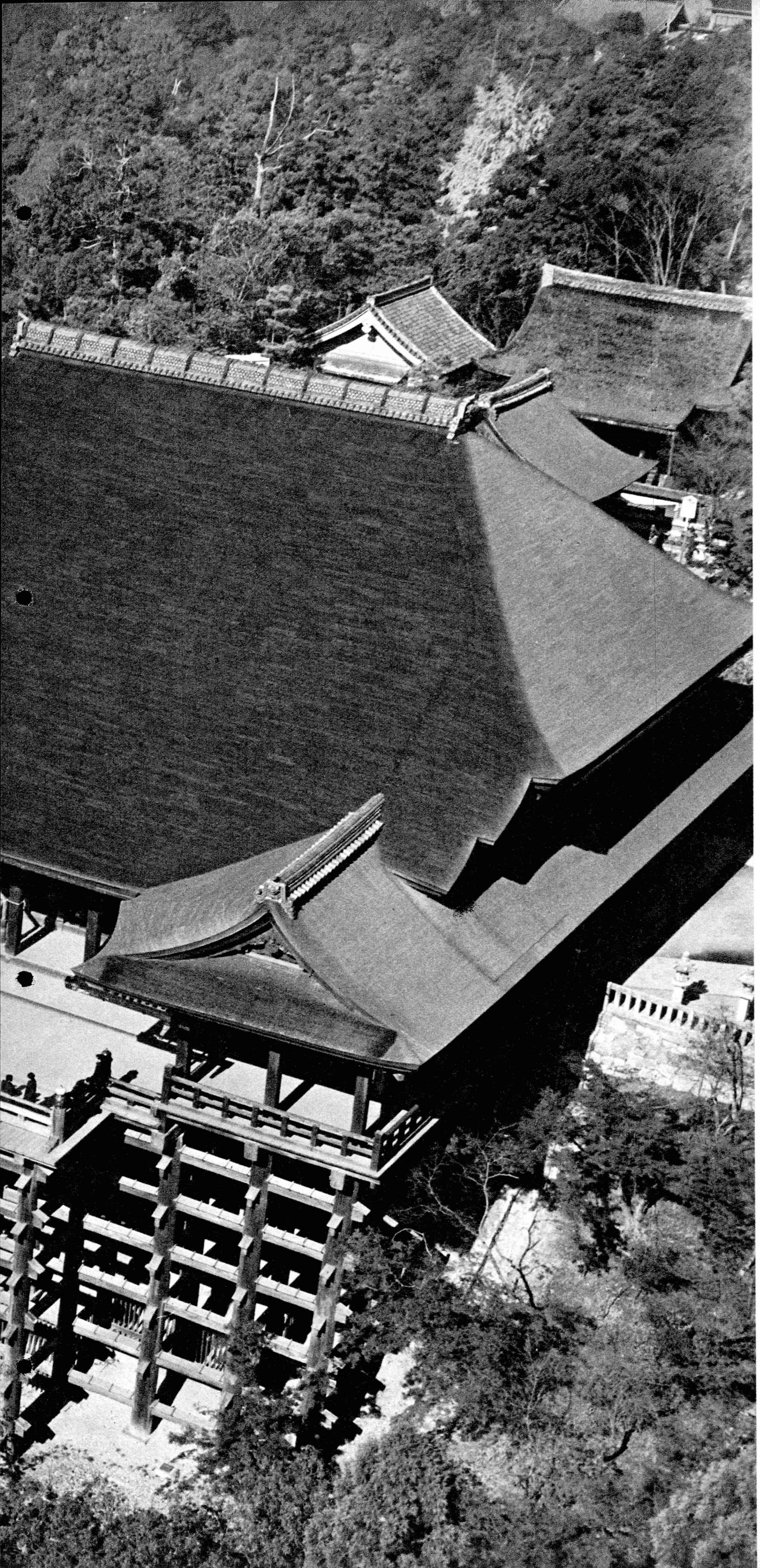
This site served as the seat of the Imperial Palace from the 14th century to the Meiji Restoration (1868) when the Imperial Court was transferred to Tokyo. The present structures were built in 1855. The biggest building at center is the Shishinden (Ceremonial Hall) where state functions had been held from olden times. The coronation ceremony for the present Emperor was also held in this hall.



SOSHIDO OF HIGASHI HONGANJI TEMPLE

An aerial view of Kyoto is characterized by numerous tiled roofs of Buddhist temples. But especially outstanding is the large roof of the Soshido (Founder's Hall) of the Higashi Honganji Temple. The hall, erected in 1909, stands 38 meters tall. Though relatively new building, it is the second largest wooden structure in Japan, ranking after the Great Buddha Hall of the Todaiji Temple in Nara.





KIYOMIZU TEMPLE

Many temples stand against the background of the Higashiyama mountains displaying charming curves. Especially imposing and conspicuous among them is the Kiyomizu Temple, which draws the largest number of tourists in Kyoto. The main hall standing on a precipice was erected in 1633 and is designated as "national treasure." Its platform commands a panoramic view of Kyoto City. The gateway is situated to the left of the three-story pagoda.



GINKAKUJI TEMPLE

Seen at lower left is the roof of the Silver Pavilion, a "national treasure," showing a graceful curve. An ornament of Phoenix is placed on top. It was built in 1483 by Ashikaga Yoshimasa after the fashion of the Kinkakuji. Looking white in the center is a sand garden called "Silver Wave."

ROOFS OF DAITOKUJI TEMPLE

The Daitokuji Temple in the northern section of Kyoto is the most storied Zen temple in the city. An aerial view of the temple reveals an interesting arrangement of multi-shaped roofs. The two-story structure at left is the Main Hall, and the large roof at right is that of the Abbot's Residence

PHOENIX HALL OF BYODOIN

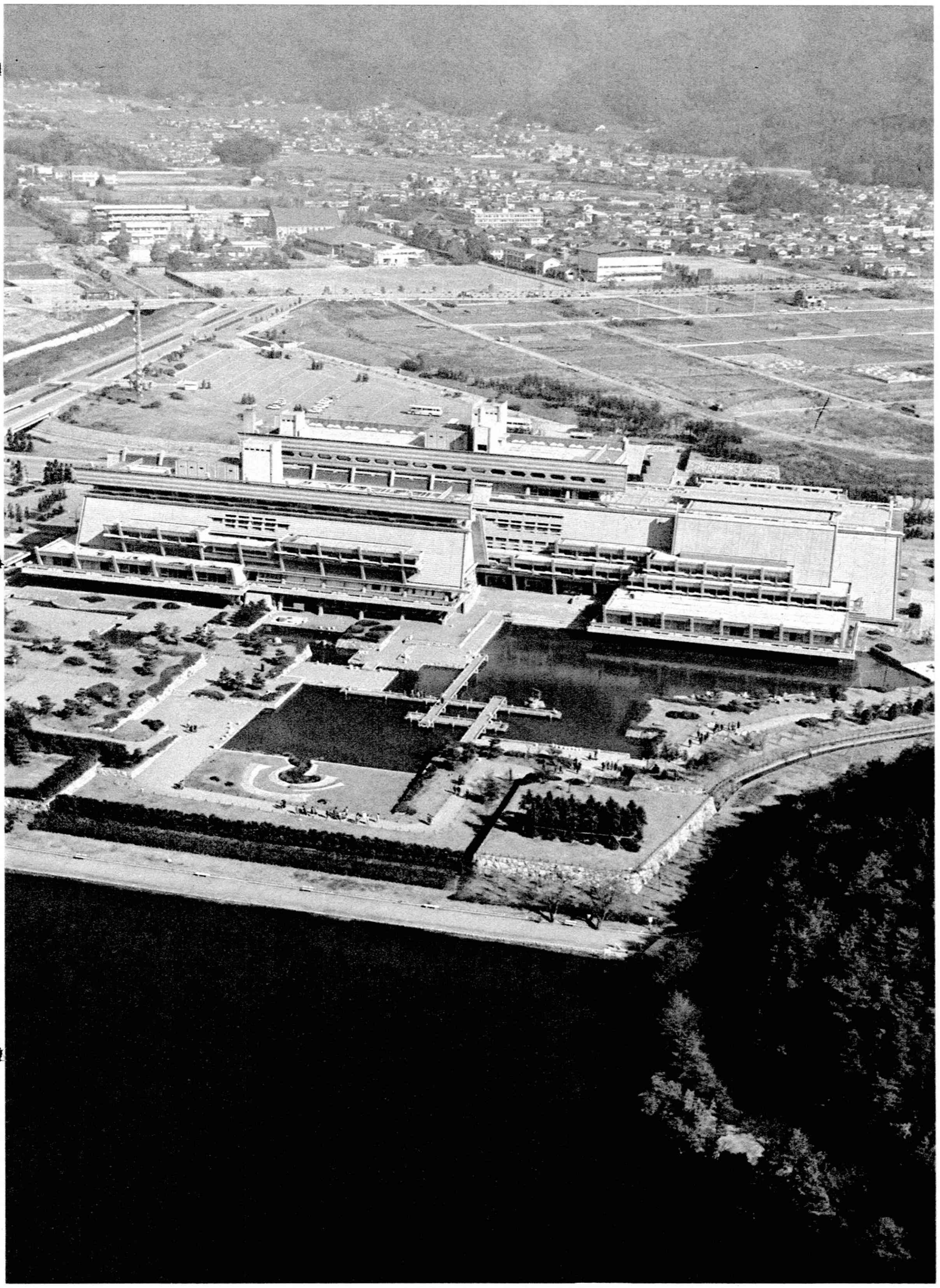
The Byodoin Temple, located in Uji City south of Kyoto, was built in the 11th century by Fujiwara-no Yorimichi, a nobleman who lived a sumptuous life in those days. The Ho-o-do (Phoenix Hall), a "national treasure," was built in 1053. The hall was so named, it is said, as it looks like the legendary bird extending its wings.








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The Kyoto International Conference Hall, superbly harmonizing Japan's traditional architectural styles and modern architectural techniques, displays its imposing figure by the Takaragaike Pond in the north of Kyoto. Built by the Government and completed in 1966, it is one of the largest conference halls in the world, and has a total of six conference rooms, including a main hall seating 2,000 persons.

KYOTO TOWER

The Kyoto Tower standing in front of Kyoto Station was erected in 1964. It has a large observation room 100 meters above the ground. Regarding the tower, the opinions of the Kyoto citizens are completely split in two. One faction denounces it as the worst monument that vitiates the beautiful scenery of the ancient capital, while the other faction welcomes it as a new tourist attraction.

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NIJO CASTLE

The Nijo Castle in the heart of Kyoto was built in 1603 by "Shogun" Tokugawa Ieyasu. It extends 500 meters east to west and 300 meters north to south, surrounded by a moat and stone walls. Within the stone wall at left is the Honmaru (inner citadel) where a donjon (office of "Shogun") used to stand. The donjon was burned down by a fire in 1750. The structure at right is the "Ninomaru Goten" (secondary citadel, which was the "Shogun's" living quarters), preserved to this day exactly in its original form.



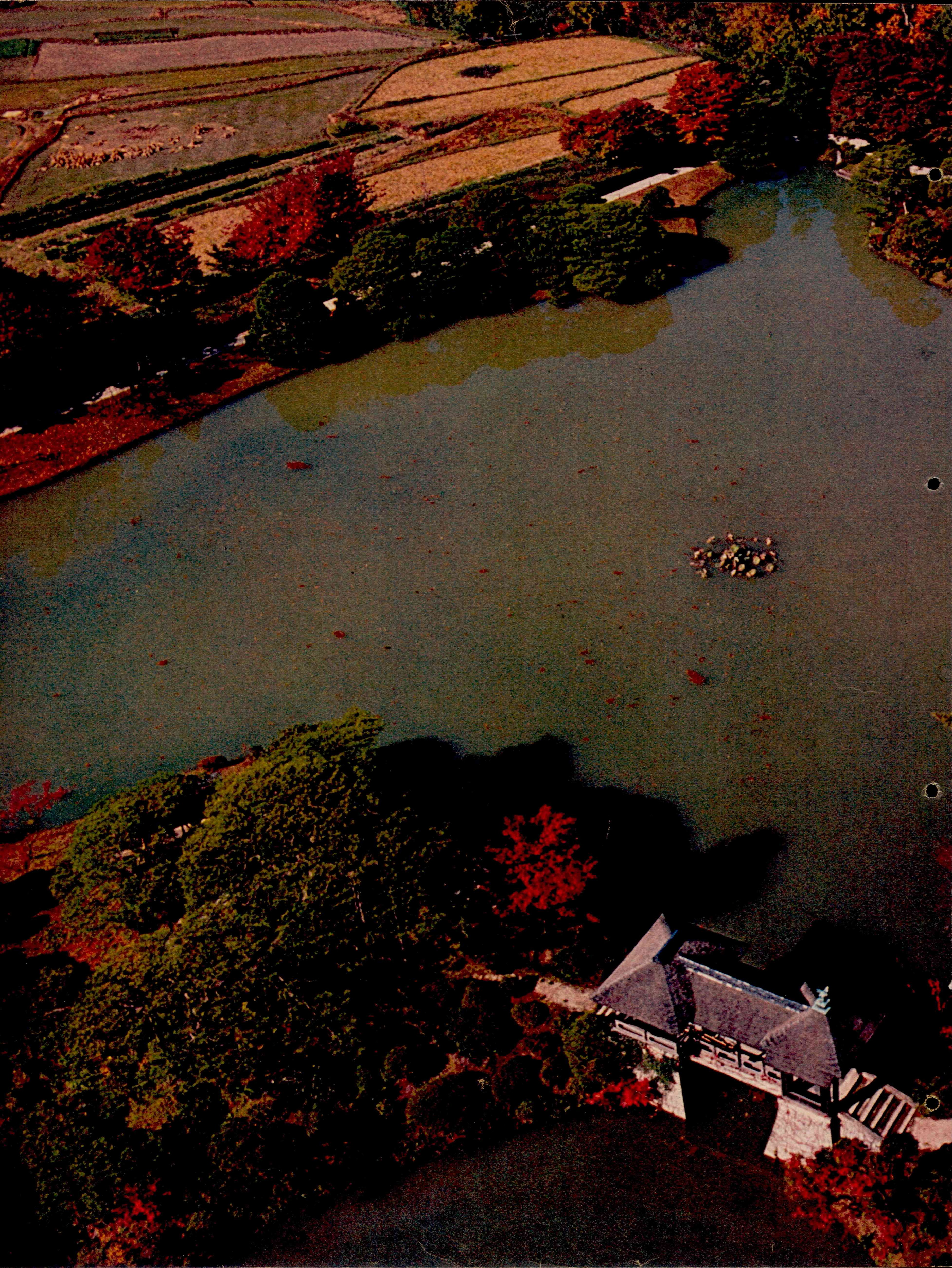


KATSURA IMPERIAL VILLA

This villa was completed in the 17th century after 50 years of construction work. Noted for a simple, refined style, the structure facing a pond is recognized as one of the masterpieces of Japan's traditional architecture. Its garden covers an area of about 40,000 square meters. The water of the pond is from the Katsura River. The pond with superbly arranged islands, large and small, has several bridges.

SHUGAKUIN IMPERIAL VILLA ▻

The Shugakuin Imperial Villa is located on high scenic ground in the northern suburbs of Kyoto near Mt. Hiei. It covers a large area of 270,000 square meters. The villa comprises upper, middle and lower parts. Photo shows the garden of the upper villa. It is a typical ancient garden of the "stroll" type, laid out in the 17th century, and boasts the biggest scale among Kyoto's famous gardens. Its dignity skilfully harmonized with Mother Nature is really fitting for an Imperial garden.





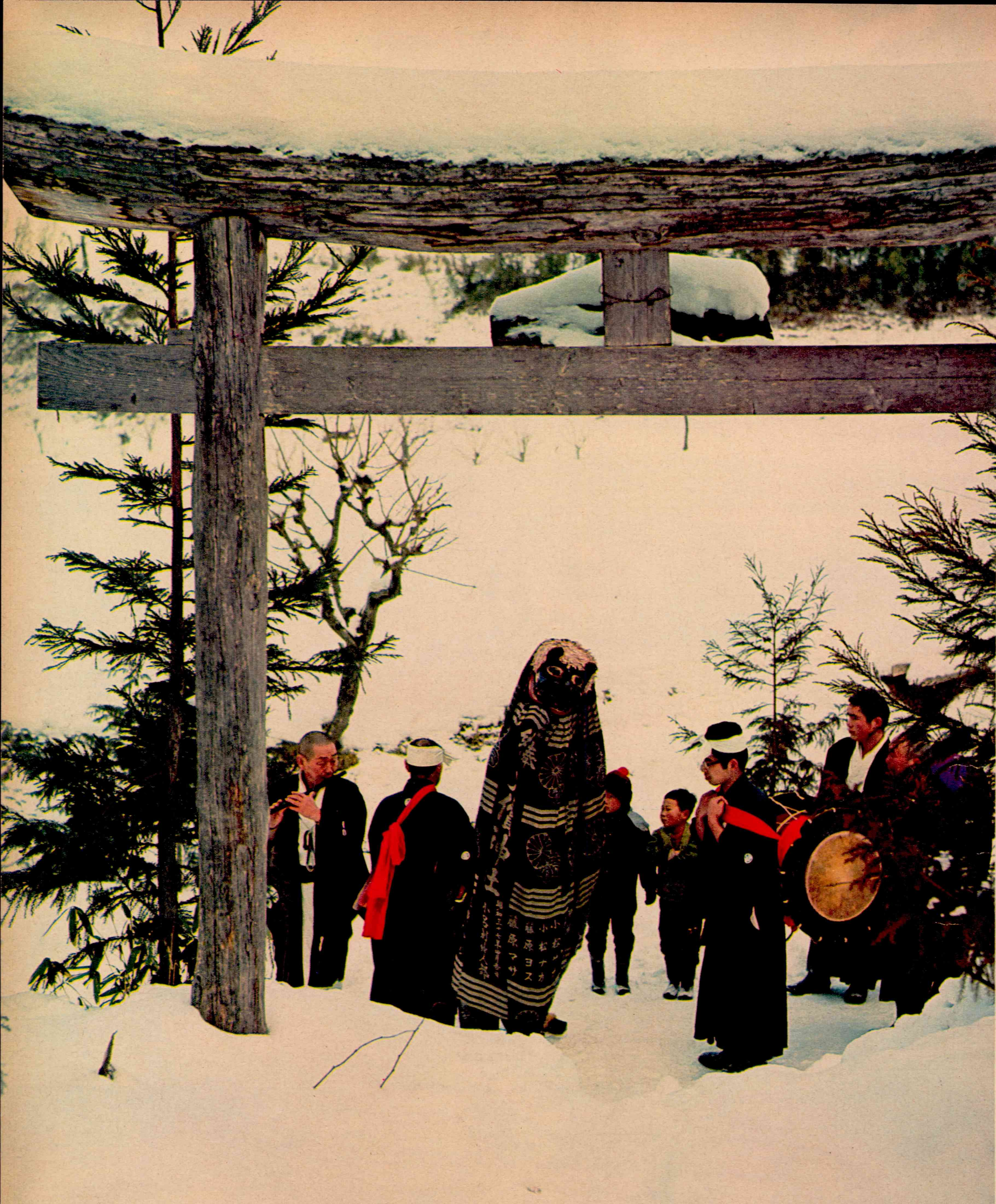


Japan's New Year Festival

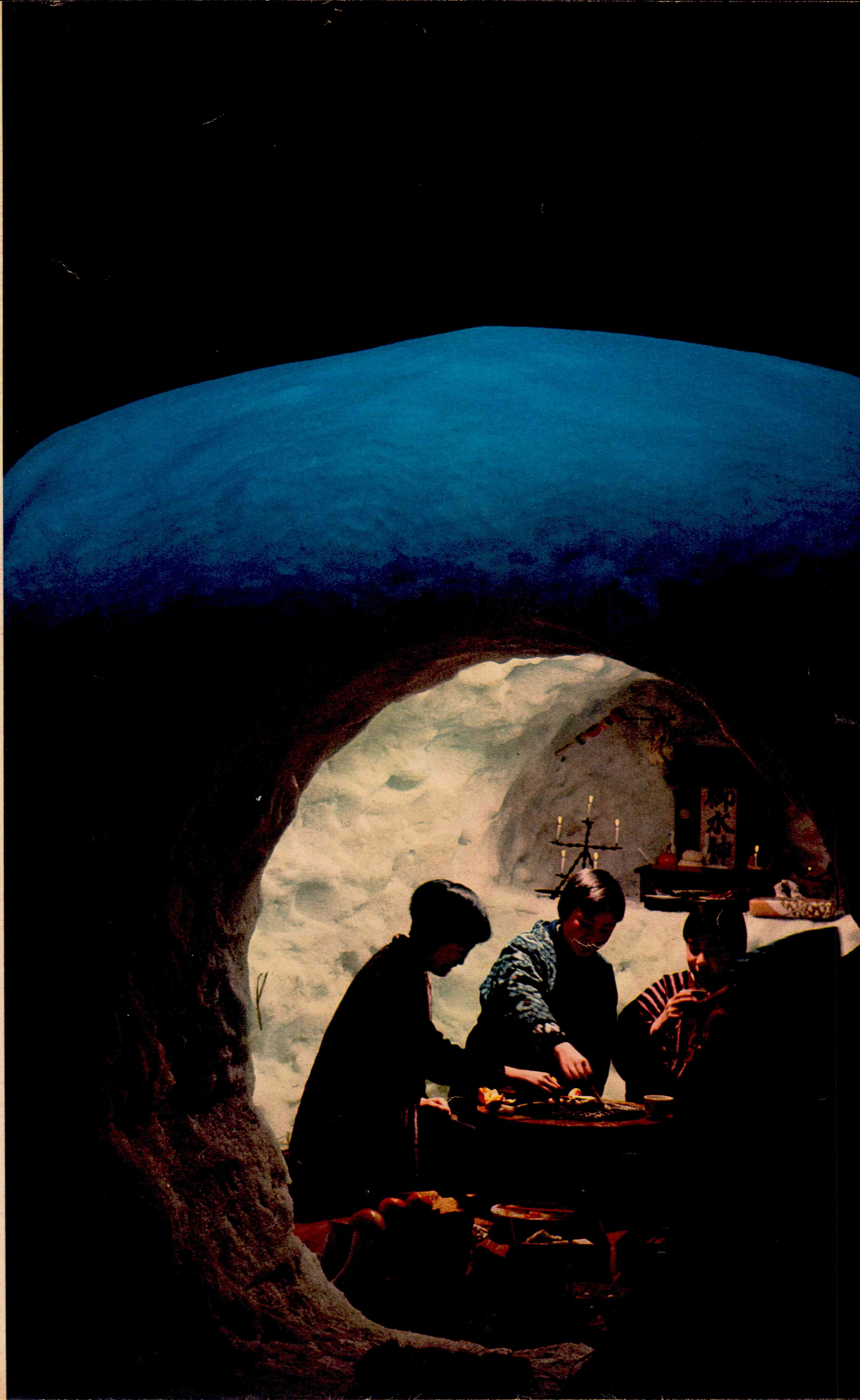
Photos and text by Hideo Haga



Dancing of young men and women in a rural area during the New Year to pray for a bumper rice harvest. (Iwate Prefecture)



Above: Lion dance performers call at a village shrine in Iwate Prefecture. Their dance represent prayers for happiness in the coming year. Right: The Kamakura Festival of Yokote City is held on February 15 every year. On this day, children build igloo-like snow sheds called "kamakura." All night long, they stay in the cave as a gesture of devoted service to the God.


御水神

Events for Greeting God of the Year

FOR the Japanese people, "Shogatsu" (January) means more than just the first month of the year. For this is considered the month when the God of the Year arrives for a visit.

The God of the Year brings not only happiness for the coming year, but also a bumper rice crop at the end of the year. Besides, he is in the nature of the God of ancestors.

Japanese houses in rural areas have small altars for worshiping the God of the Year at "Shogatsu." From February to around mid-December, nothing is placed on the altars. But with the approach of the New Year or toward the end of December, farmers place on them the object of worship representing the God of the Year.

In many cases, the object of worship or "Go-Shintai" as the Japanese call it (God's Body—that is, a thing into which the God enters to appear in this world of humans) is a bundle of new rice straws. Among other "Go-Shintai" are an evergreen branch, such as that of a pine tree, erected on a rice bale (similar to a Christmas tree) and a simple strip of white paper bearing the word "God of the Year" written with a brush.

During the New Year period, the Japanese people hold various events upon greeting the God of the Year. These take place almost daily from the dawn of New Year's Day to January 15. In those villages where ancient customs are still observed, these New Year events are held primarily by the lunar, or about one month later, rather than the solar calendar.

THE Japanese people's festivals may be roughly divided into two categories —to wit, those for promoting production and those for stabilizng livelihood.

In farm villages throughout the country, events simulating rice planting are held during the New Year as festivals for promoting production. Particularly unique among them is a simulation of rice planting in snow-covered paddy fields to pray for a bumper crop. Rice plants, it is said, originated in the tropical zone of Asia. It was not until the 9th century that rice culture became possible even in snowy areas of Japan. Since olden times, the Japanese people have been making unflagging efforts for improvement of rice breed and cultivation methods in cold areas. And the simple New Year festival on snow-covered paddies manifests the long history of contact between the Japanese people and the rice plant.

The ceremony of rice planting in snowy areas further developed into folk arts of entertainment in no few cases. For instance, youths and girls of villages, dressed in gay clothes, make the round of farmhouses, while dancing "rice-planting dances." These are dances of prayers for a bumper harvest.

Children also hold events designed to prevent farm crops from being damaged by blight or moles.

It is customary with the Japanese people at large to pray to God at the outset of the year for a stable life for their families, villages and nation.

In rural villages, farmers perform "Shishimai" (Lion Dance) during the New Year by way of exorcism. There has been not a single lion indigenous to Japan. But from around the sixth to seventh century, the "lion dance" was introduced from the Chinese mainland as a sort of festival entertainment. It is a dance using a lion's mask and still performed in a big way throughout the country, for the lion is revered by farmers as being possessed of occult powers to drive devils away.



Lion of a lion dance team which visits each house by way of exorcism. (Iwate Prefecture)

Especially, the lion dance is seen everywhere during the New Year festivities. With the advent of the New Year, lion dance processions visit villages and homes to expel evil spirits to the accompaniment of gay flute and drum music. And vigorous dances take place in the compound of shrines to pray for a stable life, and also in front of entrances or gates of villagers' homes.



God of the year placed in a room of farmhouse. Made of rice straw. (Fukushima Pref.)

In Yokote City, Akita Prefecture, in the northeastern part of Japan, children set up small huts made of snow on February 15 every year, and the God of Water is enshrined in each of them. All night long, children stay in the huts as a gesture of devoted service to the God. They also visit each other's huts to worshiping and feast with each other. For the Yokote citizens, the snow of winter is very important as it becomes water for drinking and farm irrigation when the spring thaw comes round. Therefore, snow huts are regarded as the most suitable place for enshrining the God of Water.

But according to the Japanese people's traditional faith, the New Year is not an occasion for humans alone to greet and worship the God of the Year. They believe farm implements and utensils for daily use also greet the God. That is why farmers wash them clean and arrange them ritualistically in storehouses to greet the God of the Year.



"Mole chasing" event held by children during the New Year days. (Niigata Prefecture)





A red demon appearing in the Flower Festival. Demons, symbolic of the spirits of the mountains, dance boisterously while swinging wooden axes. Villagers believe devils are driven away by the demon's dance.

Flower Festival

Japanese "year change" festival

FROM winter to spring, the Japanese people observe festivals marking a change from the past to the new year. In these festivals, not only is God worshiped, but also various spirits are believed to emerge.

In Kita-Shitara County, Aichi Prefecture, a mountainous area in central Japan, there are many hamlets against the background of mountain forests. Of them, 16 hold a typically Japanese "year-change" festival called "Hana Matsuri" (Flower Festival). (This has nothing to do with the so-called "Hana Matsuri" held in urban areas annually on April 8 to celebrate the anniversary of Buddha's birth.) Today, even scholars specializing in Japan's traditional customs have no idea why the annual event is called "Flower Festival."

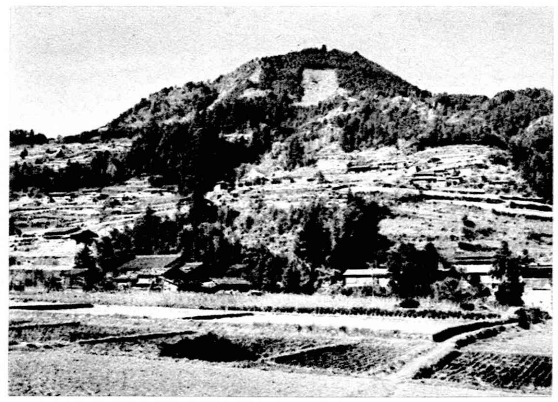
The dates of the festival differ from hamlet to hamlet. But they take place between the latter part of November and mid-January. First, a house in a hamlet is designated as the place of the festival, and the family of the house must place it at the disposed of the villagers for conducting the festival.

In each hamlet, the "Flower Festival" is held by seven farmers having "officiating rights" and an elder leader representing them. (They are neither Shintò nor Buddhist priests and work as farmers during the rest of the year.)

First, an earthen oven is built in the garden of the designated house, and a beautiful canopy made of paper is placed over it. Then seats for the officiating farmers and for greeting the God are set up on one side of the garden. The innermost room of the house is set aside for arranging masks and tools, used in the festival. This room corresponds to the dressing room of a theater. Called the "Room of God," it is considered sacred and used for festival participants when dressing up as deities and spirits. None other than male villagers is allowed to enter or even look into the room.

THE festival starts in the evening. First, the seven officiators in the garden purify the sky, the water and the earth to drive devils away, and then make a fire in the oven to heat a water-filled cauldron. Amid a mystic mood created by thick steam from boiling water, they chant invocations to conjure up the deities of the festival.





Tsuki hamlet, one of localities where Flower Festival is held, in Kitashitara County.

Then the seven officiators dance to the accompaniment of flute and drum music, forming a circle around the oven, followed by dances of youths and children wearing floral crowns. And past midnight at about 2 a.m., the dance of demons commences.

Nearly 10 persons posing as demons with large axes on their shoulders enter and frantically dance around the oven. Young men among the spectators join the dance and leap around together with the demons. The biggest, top-ranking demon is called "Sakaki-Oni" (Demon of Sakaki—a sacred evergreen tree), who is believed to be the guardian spirit of mountains and forests. As a symbol, this demon carries a twig of "Sakaki" on his chest. After a frantic, violent dance, the demon starts a magic dance to trample down and quiet devils in the depths of the earth for the sake of the villagers.

Continued on page 42



Left above: The officiator boils water in caldron at the beginning of the festival to send up steam as a means of inviting Gods. Left: Demons dancing riotously at midnight. They are regarded as the spirit of mountain.



Children posing as "spirits of flower" dance around cooking-stove. They wear floral crowns on the head.

Continued from page 40

As the demons' dances draw to a close, all of the spectators are allowed by tradition to shout abuses against anybody while dancing and singing. Young men may revile at the village head or village assemblymen, and students at the principal of their school. On this festival night, villagers are forbidden by an ironclad traditional rule to get angry however much they may be abused and even if such abuses are entirely untrue. They must take all with a smile.

When the day breaks after the "abusing party," villagers sing together a beautiful song, as the accompaniment to the dance of masked virgins in the service of God. This is followed by a series of various masked dances lasting until the evening. Then all the participants are sprayed with warm water from the cauldron. This is designed to exercize all evil spirits from their bodies.

Lastly, the seven officiators hold a ceremony for assembling the spirits, who have graced the festival and returned to their abodes. The elder leader then draws a sword and swings it around to drive those spirits unwilling to leave away into the mountains.

Thus ends the Flower Festival lasting more than 24 sleepless hours since the previous night.

Japan's mystic festivals, including the Flower Festival, are characterized by their link with the art of public entertainment.

The Noh and Kabuki dramas, very much appreciated by many people from abroad also originated in such public entertainments of festivals and have been refined into unique dramatic arts over a long span of history.









Far left: Dance of "miko" (maiden in service of God) during Flower Festival. Left: Toward the end of the festival, hot water in the caldron is sprinkled on participants to purify their bodies. Above: The Festival ends after 24 hours. The officiator sends Gods back to mountains. He swings a sword to chase away those Gods who are unwilling to return.

NIHON MINKA-EN

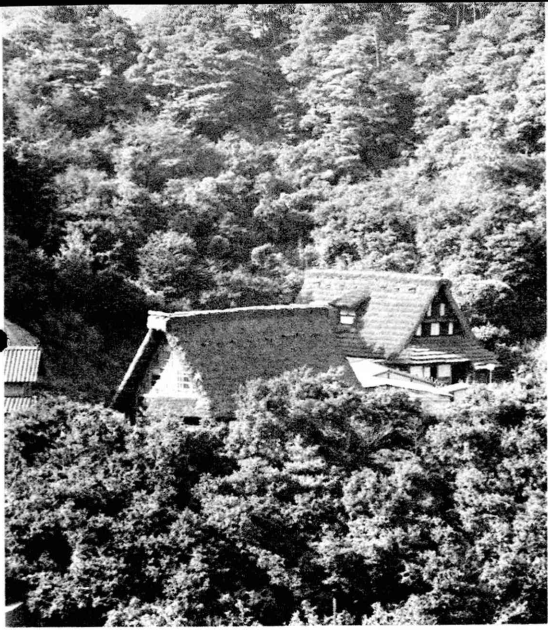
Open-Air Museum of Traditional Houses

Photographed by NOBUAKI FUKUI

Recently, the Japanese public has come to display keen interest in the nation's antiques and folk arts, which may well be called a "quiet boom." And so antique exhibitions and spot sales of folk craft goods, held by department stores in various parts of the country, have invariably attracted large numbers of people. A department store in Tokyo has created a quite sensation of late by going so far as to put on sale ancient Japanese houses.

There are two factors conceivable behind such a tendency. For one thing, ancient items created and used by our forebears have now taken on "scarcity value" as their numbers





Nihon Minka-en surrounded by wooded hills.

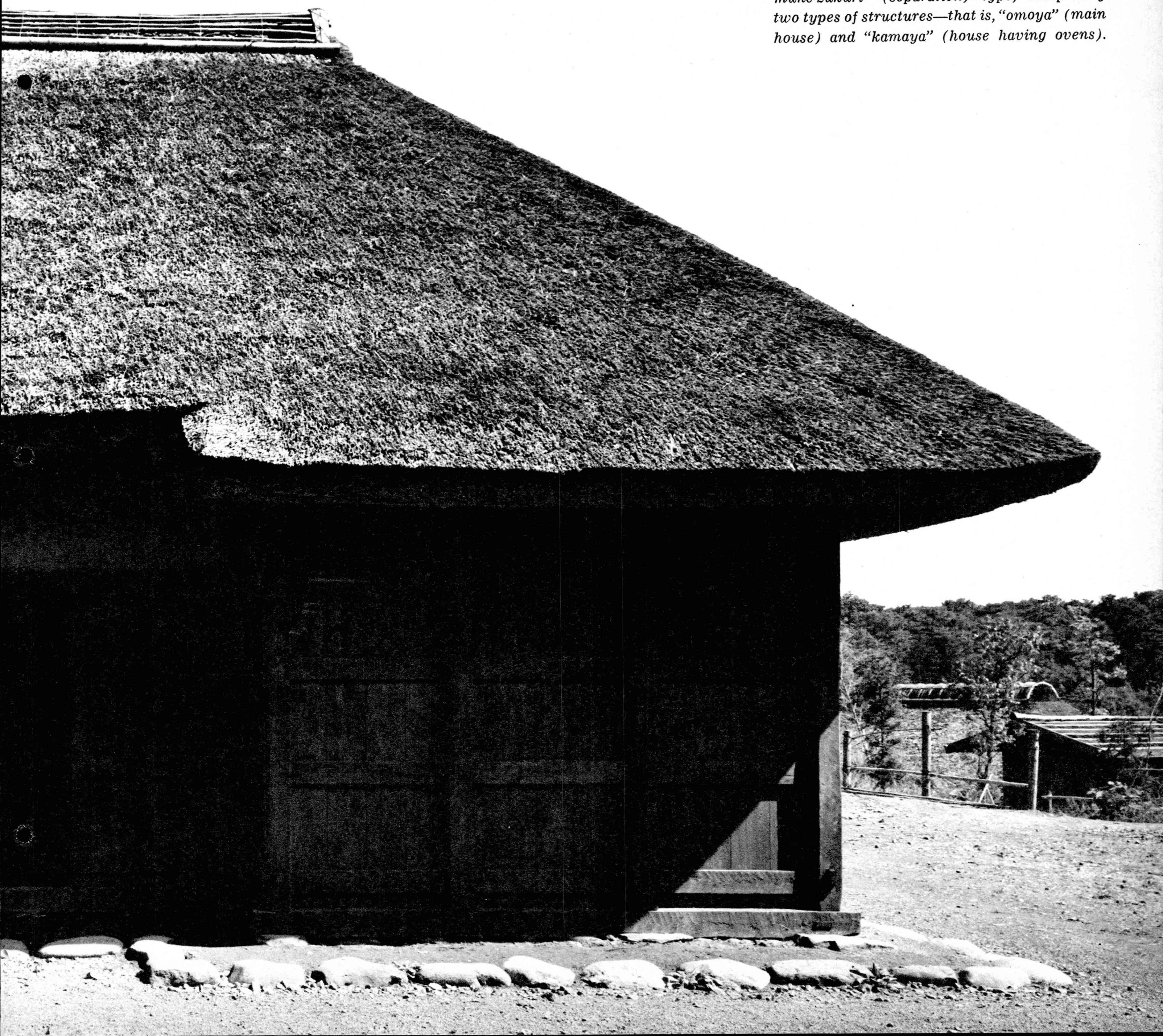
are declining rapidly. On the other hand, the people of today are charmed afresh by the simple beauty of antique utensils and other items.

Ancient houses, noted for their unique tradition and beauty in Japanese residential architecture, are also decreasing gradually. Traditional farmhouses are vanishing as a result of a change in the mode of life, urbanization of rural areas and alteration of farmland into residential sites. Moreover, traditional houses preserved to this day in remote mountain villages are becoming dilapidated as their residents are moving out to urban areas as part of a massive exodus of rural people toward the big cities, which has made an "overscarcity of population" a severe headache in Japanese agriculture.

Alarmed by such a trend, cities, towns and villages are showing a growing eagerness to protect and preserve ancient houses by placing them under public ownership or designating them as "important cultural property."

A case in point is Kawasaki City, Kanagawa Prefecture, which has embarked upon a major project of gathering traditional houses of high architectural value from all over Japan and preserving them as cultural property at the

Former residence of Ota Family. This farmhouse, relocated from Ibaraki Prefecture, was built about 300 years ago. It is of the "Betsumune-zukuri" (separation) type, comprising two types of structures—that is, "omoya" (main house) and "kamaya" (house having ovens).



Nihon Minka-en (Japan Open-Air Museum of Traditional Houses) set up in the city.

Steeped in a verdant environment, Nihon Minka-en can be reached by car in only one hour from the heart of Tokyo. At present, there are 12 ancient houses on its 24,580-square-meter site. Eventually, about 40 such houses will be brought together at the open-air museum.

The ancient homes, removed to the museum, are for the most part farmhouses, but these from ancient "stage posts" for travelers and town houses are also included. Almost all of them, originally built about 150 to 300 years ago, are designated as important cultural property by the State.

In the reconstruction of the houses, scrupulous care has been used to restore them to the original state, including their surroundings. As a result, farmhouses are set in a rural landscape befitting them, while town houses are placed amid a scene of ancient town. Even traditional warehouses, "Ishi-jizo" (stone images of Jizo) and "Dosojin" (images of the gods of the roads), familiar landmarks of Japan's ancient scenery, are laid out here and there.

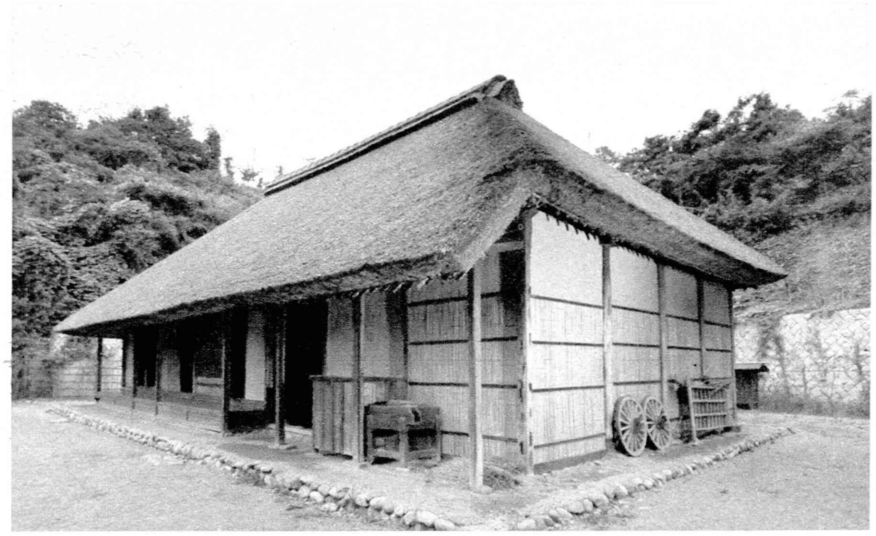
Furthermore, various utensils, such as tableware, farm implements and furniture, which used to be employed in daily life, are appropriately arranged in each house, the inside of which is kept in perfect order.

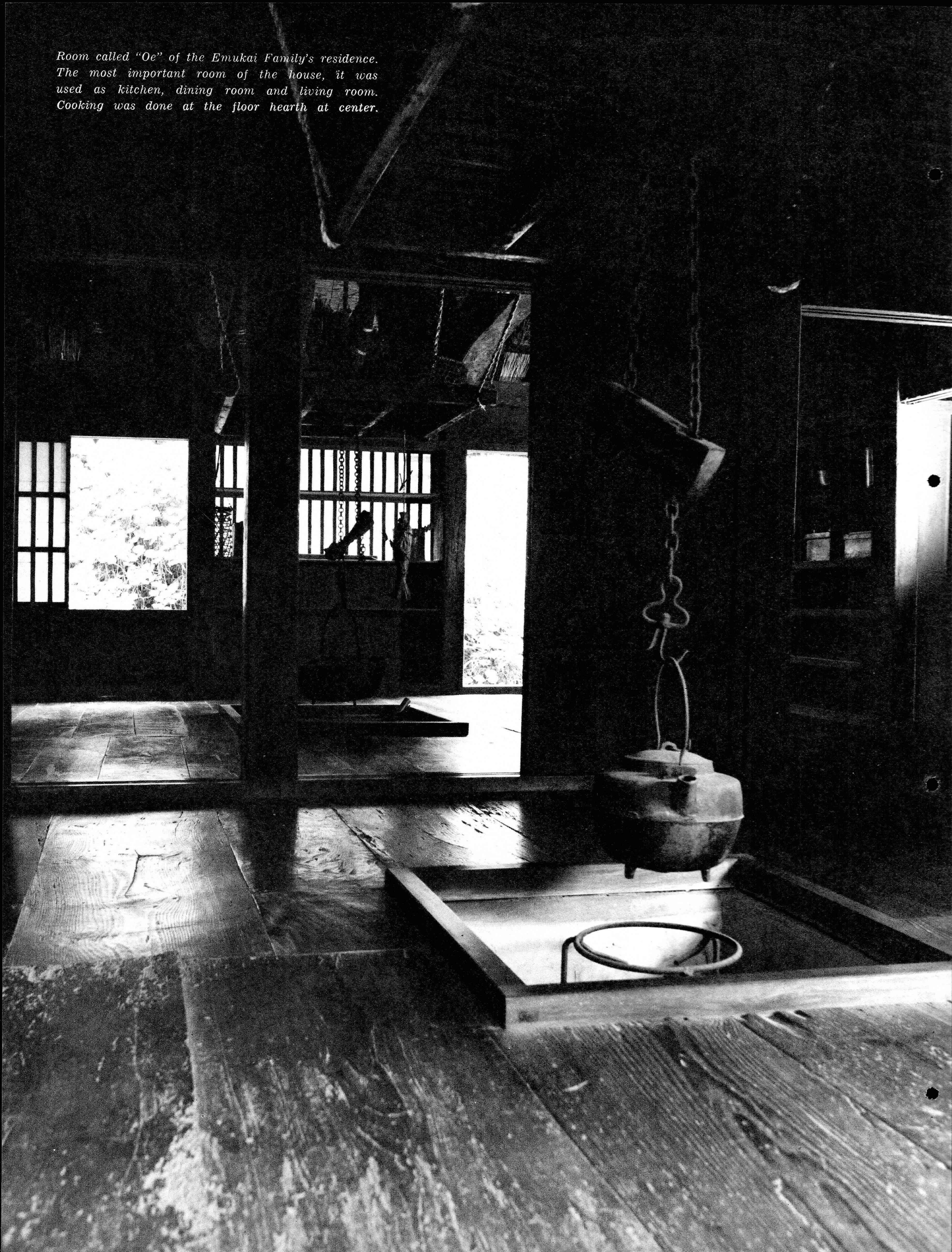
Visitors to the museum can observe the architectural styles of traditional houses in various parts of the country, which are clearly designed to suit climate and other natural features of the respective localities, as well as folk craft items and ancient utensils created through long tradition and out of daily necessity. This enables them not merely to look back on the life of their forefathers at first hand, but also to realize the concrete progress of housing and homes in comparison with the present-day mode of life.





Above: Former residence of Kiyomiya Family. This is a farmhouse of Kawasaki, built about three centuries ago. It provides a feeling of darkness, since it is surrounded by earthen walls. Right: Former residence of Hirose Family. This is an old-type private house in Yamanashi Prefecture, built about 280 years ago. The eaves are low, and the inside is rather shadowy. P47, above left: Former residence of Sakuta Family. This is the house of a fishermen's boss in Chiba Prefecture, built about 300 years ago. It is characterized by a suite of three rooms for receiving guests. P47, above right: Former residence of Kitamura Family. This private house of Kanagawa prefecture was built in 1687.

Room called "Oe" of the Emukai Family's residence. The most important room of the house, it was used as kitchen, dining room and living room. Cooking was done at the floor hearth at center.



Former house of Emukai Family. This large gabled-roof farmhouse is generally called "Gassho-zukuri" (principle rafter type) and was relocated from Toyama Prefecture. It was built about 250 years ago. Steeply slanting roofs, large garrets, and big beams linked together exude a mood of grandeur. The steep slant of the roof is designed to resist the pressure of snow. Garrets are used to raise silkworms and store foods.


Japanese Crested Ibis.

Situated to the east of the Eurasian Continent, Japan comprises a festoon of islands ranging from Hokkaido in the north to Okinawa in the south. Meteorologically, it belongs to the temperate zone with marked seasonal changes. Moreover, the topography is varied and complicated. Behind flat coastal areas are low mountains and then high peaks more than 3,000 meters above sea level with vestiges of ancient glaciers. This naturally provides a rich variety of botanical features and environments. Furthermore, since the Japanese archipelago extends from northeast to southwest, its trees range from needle-leaved species in the sub-frigid to broad-leaved ones in the subtropical zone. Accordingly, there are numerous species of birds, whose distribution depends on botanical features—that is, about 480 species from Arctic Zone birds in the north to southern birds, if Okinawa and Ogasawara (the Bonins) are included. This is a surprisingly large number of species for a small insular country situated in the "Former North Zone" (a biogeographical zone encompassing the European Continent, the Asian Continent, the northern part of Africa and the Malayan Islands west of Borneo). However, these include those species which have so far been sighted only once. Therefore, the number of birds which we normally see or hear is not that great.

In 1963, the Hunting Law was revised into the Law Relative to the Preservation and Hunting of Birds and Beasts. The old law was designed to specify those birds and beasts which none was allowed to hunt. But the new law is based on the principle of protecting all wild birds and beasts and provides for only a limited number of them which may be hunted. This really marked major progress. Nevertheless, this does not yet apply to the designation of hunting grounds. That is, hunting is possible throughout the country, and only a certain number of non-hunting areas are specified.

Furthermore, the spirit of loving and protecting animals, stemming from Buddhism, has weakened since the Meiji Era. And these factors have contributed to a decline in wild animals in our country. Moreover, I believe, they form the psychological background of Japan's nature being destroyed by preoccupation with rapid industrial growth, accelerating the decrease in wild birds and beasts.

Japan, however, has another law—the Law for the Protection of Cultural Properties—to protect and preserve valuable wild creatures as "natural monuments" as is the case with artificial cultural properties. Under this law,

Birds in Japan Beautiful Birds, Rare Birds

Photos and text by NORIO YANAGISAWA

the State designates the species of such creatures and the areas where they live in order to enforce strong protective measures, including the preservation of proper environments. Today, many birds are protected by this law, including Toki (*Nipponia nippon,* Crested Ibis), Ahodori (*Diomedea albatrus,* Short-tailed albatross or Steller's albatross) and Rurikakesu (*Garrulus lidthi,* Lidth's Jay).

Ahodori (Short-tailed Albatross or Steller's Albatross)

The Ahodori is a sea bird living in the North Pacific area. The biggest bird in the region, it has a wingspread of as long as two meters. The color of its feathers is generally white, but the back of the head and neck is yellowish brown, the shoulders, wings and tail end grayish black, and the bill purplish white, while its feet have a light flesh color. Famed as a breeding place of this bird is Torishima (Island of Birds), a volcanic island situated midway between the Izu and the Bonin Islands.

Toki (Japanese Crested Ibis)

This bird is white all over its body, although the color of its feather turns gray during the breeding season. But its wings and tail are marked by a uniquely vivid light red color called "toki-iro." It builds a nest in a large tree deep in the mountains and obtains foods at the waterside. With a wingspread of about four meters, it is a big bird and resembles a snowy heron. Nowadays, this bird lives only in Sado Island, Niigata Prefecture.

The name of Toki appears in ancient records preserved in various parts of Japan, showing the bird was familiar to the Japanese people from olden times. During the Bunsei Period (1818-1830), a German, P.F. von Siebold, who came to Japan, named the bird "Ibis nippon" and mentioned it in his book, introducing the bird to the world for the first time. However, as Japan rapidly grew into a modern state with the advent of the Meiji Era, the Toki was gradually deprived of its proper habitats. By the end of the Meiji Era, the birds practically vanished, only managing to survive in Sado Island and in the Noto Peninsula, Ishikawa Prefecture.

In 1960, the Toki was designated as a bird for international protection by the International Council for Bird Preservation (ICBP). At present, nine Toki live in Sado Island under the wholehearted protection of local residents. They are the only birds of this species that still survive on the face of the earth.



Short-tailed Albatross.

Tancho (Grus Japonensis—that is, Japanese Crane or Manchurian Crane)

In February 1952, the Kushiro district of Hokkaido was struck by severely cold weather, and marshy fields there were all frozen over and Tancho cranes, searching for food, came to the vicinity of inhabited areas. Moved by the hungry cranes, some local residents sprinkled maize on their snow-bound farms. As a result, the wild bird Tancho started to frequent villages in the region. Thus saved from starvation, the birds have since been increasing year after year. Until then, only about 30 Tancho cranes had been observed every year, showing little change in their number. But their number climbed to 61 in 1955, 123 in 1958 and 189 in 1962. A survey on December 5, 1970 registered a total of 212 Tancho birds in the Kushiro-Nemuro plains in the eastern part of Hokkaido.

Manazuru (Grus vipio or White-Naped Crane)

Up to the Edo Period, many cranes came to Japan in winter. In Japanese society ruled by the Tokugawa Shogunate, only "samurai" (warriors) enjoyed hunting, and moreover, this sport was apparently limited to the upper echelon of the "samurai" society. However, Buddhism, then a dominant religion, prohibited the killing of animals. Therefore, Japan was evidently a comfortable country for wild birds. But although Japan abandoned feudalism with the establishment of the Meiji Government, it was not until 1894 that the Hunting Law was promulgated. During this interval of about 30 years when no legal protection was accorded to animals, most large-sized birds disappeared from the country. Manazuru cranes were no exception. (This bird of East Asia breeds in such areas as Ussuri, Manchuria and North Mongolia and comes to Japan and China in winter.) At present, only about 200 of them come to Arasaki (designated as a Special Natural Monument) in Izumi City, Kagoshima Prefecture. This is the only place in Japan that is still visited by Manazuru cranes. This is because the local people have continued to give them kind protection since before the Meiji Era.

Yamadori (Phasianus Soemmerringii or Copper Pheasant)

The Yamadori is one of pheasants indigenous to Japan. The bird has endeared itself to the Japanese people from olden times as evidenced by its frequent appearance in ancient poems. For the Yamadori flying fast through trees or down a slope with its gracious tail feathers swinging flexibly presents a really poetic sight. The Yamadori is a representative game bird in Japan, and about 600,000 are caught annually.

In recent years, the number of Yamadori has tended to decline as a result of a marked progress in hunting guns and a sharp increase in the hunting population. Therefore, the prefectures concerned have started to take special measures for their protection. Of the five subspecies of Yamadori, the hunting of Koshijiro Yamadori (*Phasianus soemmerringii ijimae* or White-rumped copper pheasant) is prohibited. This bird lives in Miyazaki, Kagoshima and Kumamoto prefectures in southern Kyushu. Miyazaki Prefecture has even designated this bird as a symbol of the prefectural people. Meanwhile, it is prohibited to hunt female Yamadori several prefectures.







White-Naped Crane.



Copper Pheasant.



Japanese Crane.



Japanese Blue-Magpie



Brown-eared Bulbul

Hiyodori (Hypsipetes Amaurotis or Brown-eared Bulbul)

This small bird lives in Japan and Taiwan. One of the most commonly seen birds in the country, it lives in forests and woods from Hokkaido in the north to Okinawa and the Bonins in the south. The bird living in snowy areas, such as Hokkaido, migrate southward when winter comes. Many Hiyodori breed in mountains in summer and fly down to flat areas in winter. They also appear frequently even in the gardens of urban houses. This bird is very fond of sweet things, and when it sucks honey from flowers, such as camellia and sasanqua, its face is covered all over with pollen.

Onaga (Cyanopica Cyanus or Japanese Blue-Magpie)

This bird, belonging to the family of crows, lives in Japan and adjacent areas as well as parts of far-off Spain and Portugal.

In Japan, the Onaga lives only in areas ranging from the central to northeastern parts of Honshu, especially in the Kanto region. It is one of the birds which are seen most frequently in Tokyo and other big cities all the year round. But it is not found in western cities like Kyoto and Osaka.



Mandarin Duck.



White Eye.

Oshidori (Aix Galericulata or Mandarin Duck)

This is one of the ducks living in Japan and nearby countries, but kept in aviaries at zoos throughout the world, since its habitats are limited. It has a beautiful figure and besides, it is easy to keep in captivity.

In Japan, this bird is widely distributed from Hokkaido to Kyushu. It is frequently seen in streams and lakes in the mountains. This bird also breeds in nest boxes set up in the compound of the Imperial Palace in Tokyo.

Mejiro (Zosteropus Palpebrosa or White Eye)

This bird lives throughout Japan from Hokkaido to Okinawa as well as in Taiwan, the Philippines and Southeast Asia. But Japan is its northernmost habitat.

In Japan, the further southward one goes, the more Mejiro one observes. A representative bird in the subtropical part of Japan, they are very fond of sweet foods, and flock to the flowers of the camellia, peach and cherry trees, for instance, to suck honey. During winter, they come often to feeders set up in the gardens of urban houses and therefore, are very popular with "bird watchers."

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BIRTH OF NIPPON STEEL CORP. AND JAPAN'S STEEL INDUSTRY

Text by SEIICHI AOYAGI



On March 31, 1970, a "world enterprise," comparable to the U.S. Steel, the world's biggest producer of crude steel, was born in Japan. This is the Nippon Steel Corporation formed through the merger of the Yawata Iron & Steel Co. (then ranking fourth in the world in terms of crude steel output) and the Fuji Iron & Steel Co. (fifth).

The new giant's capitalizaton of 229,360 million yen is the largest in Japan. Furthermore, the combined sales of the two component firms for fiscal 1969 (ending in March 1970) amounting to 1,166,000 million yen were equal to one-seventh of Japan's national budget and to the whole operating revenue of the Japanese National Railways. Meanwhile, on the list of the world's big businesses, excluding those in the United States, for 1968, Yawata Iron & Steel ranked 29th and Fuji Iron & Steel 36th. But their amalgamation has produced the sixth largest enterprise, placing after the fourth-ranking Imperial Chemical Industries (ICI) and the fifth Volkswagen.

The combined crude steel production of the two firms for 1969, totaling 29,090,000 tons, was next only to that of the world's biggest steelmaker U.S. Steel (31.5 million tons), surpassing the output of the No. 2 steelmaker, the British Steel Corporation (24.4 million tons). In 1970, two new giant blast furnaces of the newly formed Nippon Steel with an inside volume of 3,000 cubic meters each went into full operation, enabling the firm to outstrip U.S. Steel as the world's biggest steelmaker.

Meanwhile, the combined exports of Yawata and Fuji for 1969 amounted to 873 million dollars, accounting for 38 per cent of Japan's total iron and steel exports. Destinations covered most parts in the world, including North America, Southeast Asia, Latin America, Europe and Australia.

Nippon Steel, born of their merger, has adopted an ambitious export policy of selling not merely iron and steel as raw material but also building materials and other highly processed products and undertaking those including technological aid by, for instance, taking part in major projects abroad from the stage of planning. Already, know-how exports have been made to about 20 firms in 16 countries.

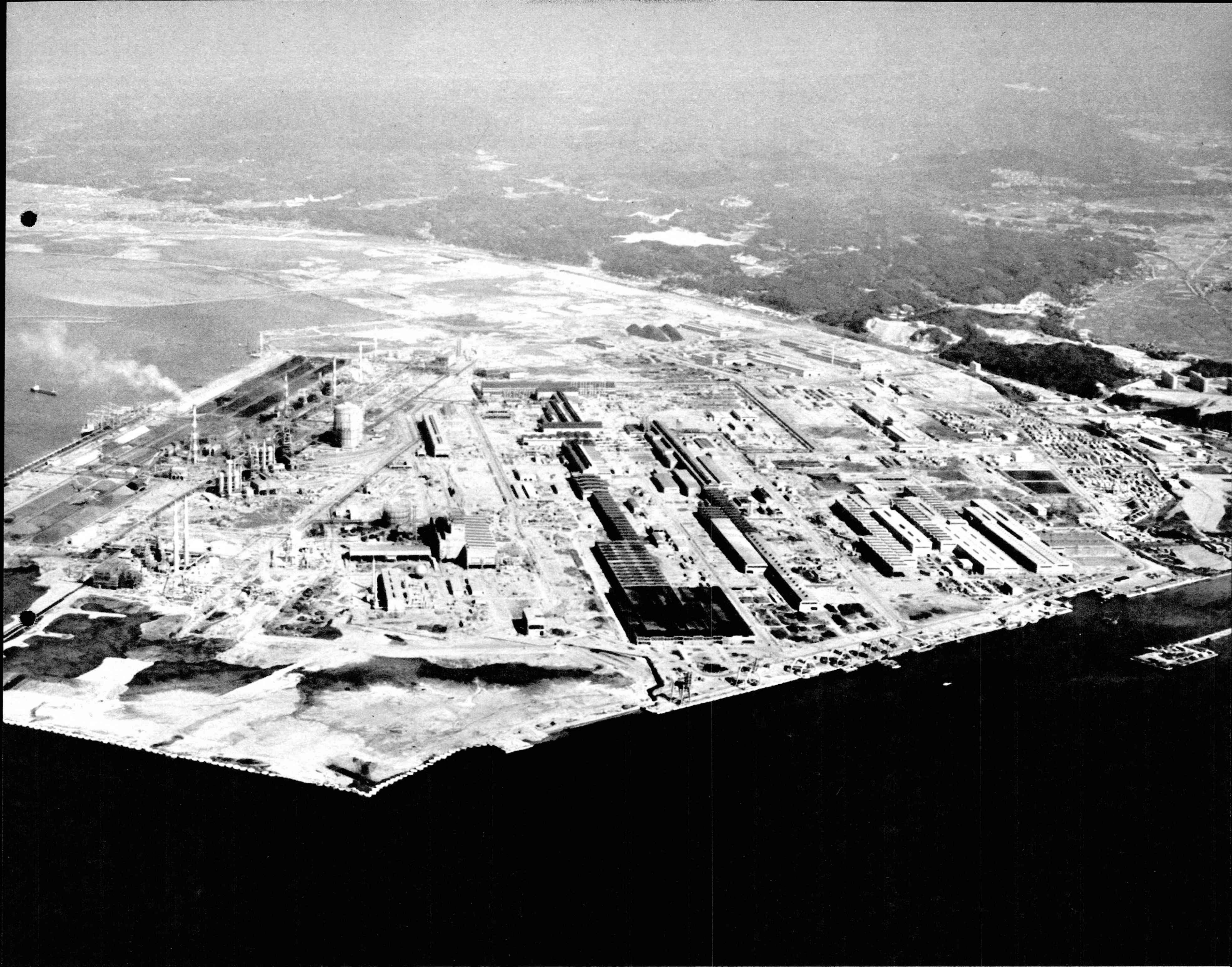
Principal among these firms are: British Steel Corporation (B.S.C.)—converter technology. Kloeckner Werke A.G., West Germany—blast furnace and rolling techniques. Demag Aktiongesellschaft (Demag), West Germany—converter technology. Societe Lorraine de Laminage Continu, France—surface treatment technology for steel plates. Mukand Iron & Steel Works Ltd. (Mukand), India—techniques related to electric furnace and wire rods. Chemical Construction Corporation (Chemico), U.S.—converter technology. Steel Corporation of Pakistan Ltd. (SCOP), Pakistan—techniques concerned with bars, sections and wire rods.

The Nippon Steel Corporation has thus become the biggest steelmaker in the world both in name and reality. But it must not be forgotten that intensive practical research at workshops, to say nothing of basic studies at well staffed research bodies of the firm, such as the Central Research Institute, the Tokyo Research Institute and the Sagamihara Research Institute, have made a material contribution to the growth of the steelmaker.

Japan's iron and steel industry made spectacular strides after the end of World War II. Its crude steel output reached 7,660,000 tons in 1953, already eclipsing the prewar peak. It climbed to the 10 million ton mark in 1956 and then soared to 23 million tons in 1960,



Wharf for unloading raw materials at the Kimitsu Works.



A panoramic view of the Kimitsu Works on a site reclaimed from Tokyo Bay. One of major factors behind the marked growth of the Japanese steel industry is the construction of mills in coastal areas.

41.3 million tons in 1965 and to 82,170,000 tons in 1969, displaying an unprecedented development anywhere in the world.

But what has made Japan's iron and steel industry achieve such marvelous growth? The reason is the steelmakers' vigorous effort for wholesale modernization and rationalization through tremendous investments aggregating 3,000,000 million yen over the past two decades as well as the development of unique techniques in addition to technology introduced from abroad.

Their efforts have borne fruit in such forms as the enlargement of blast furnaces, spread of pure oxygen converters (LD converters), improvement and spread of strip mills, and more recently, rapid introduction of continuous casting equipment and progress in automation centering on computers.

In particular, Japanese steelmakers are leading the world's steel industry in the enlargement of blast furnaces.

At present, of the top twenty on the list of the world's big blast furnaces, Japan accounts for as many as 14. And of the Top Ten, all but two Soviet furnaces (ranking sixth and seventh) are in Japan. These figures are eloquent testimony to Japan's supremacy in this field.

The Japanese steelmakers' drive for enlargement of blast furnaces was started with the kindling of No. 4 Blast Furnace (with an inside volume of 2,535 cubic meters) at the Wakayama Works of the Sumitomo Metal Industries, Ltd. in March 1967. At that time, it was the largest in the world. Later, from 1967 to 1969, mammoth blast furnaces were constructed one after another. Especially conspicuous was No. 3 Blast Furnace at the Fukuyama Works of the Nippon Kokan K.K. completed in August 1969, which has an inside volume of 3,016 cubic meters, ushering in an era of 3,000-cubic-meter-class furnaces.

Moreover, the progress of steel-making techniques has provided added impetus to the enlargement of blast furnaces, No. 3 Blast Furnace at the Kimitsu Works of Nippon Steel and No. 1 Blast Furnace at its Oita Works, both under construction, are super-sized furnaces with an inside volume of 4,000 cubic meters. In addition, several 4,000-cubic-meter-class are being planned, presaging the advent of an era of these large furnaces.

The iron and steel industry requires such enormous funds for construction of its facilities that it is even called an "equipment industry." This is especially the case with the construction of blast furnaces and related facilities. Therefore, in the manufacture of pig iron centering on blast furnaces, profitability is directly influenced by the enhancement of productivity, reduction of various "basic units" and stability of operation. That

is why all efforts have been directed toward improving productivity and stability.

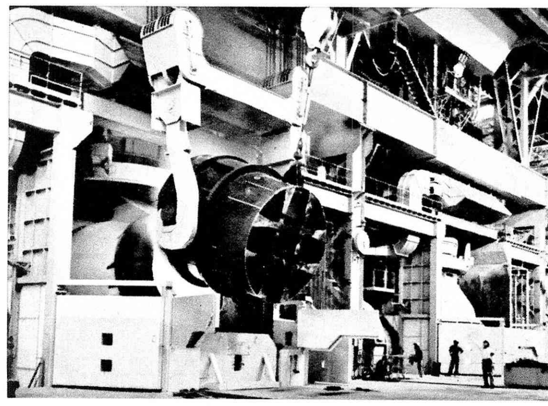
As a result, the pig iron production ratio (daily pig iron production per cubic meter of inside volume) has increased from 0.8 to 1.64 tons over the past 10 years. Meanwhile, the coke ratio (quantity of cokes required to manufacture one ton of pig iron) has also been declining year after year. Nowadays, Japan's coke ratio is lowest at 500 kilograms compared with 600 to 700 kilograms for the U.S. and European nations. This has contributed largely to the curtailment of pig iron costs.

It must be pointed out, however, that such a marked improvement in the operational performance of blast furnaces has been brought about by the intensified pre-treatment of raw materials before charging and the progress in operational techniques.

Raw materials, when fed into a blast furnace, need to be in a condition as appropriate for intra-furnace reaction as possible for the purpose of facilitating operation and elevating productivity. Therefore, the degree of aeration and reaction within the furnace has been greatly raised by such means as the breaking of ores into small, proper shapes and the use of calcined lumps made from powder ores.

Moreover, new operational techniques have been developed and applied one after another, such as the blast of high-temperature air, the blowing of oxygen and heavy oil into tuyere and the raising of pressure inside the furnace. These have made it possible to reduce the coke ratio and raise the pig iron production.

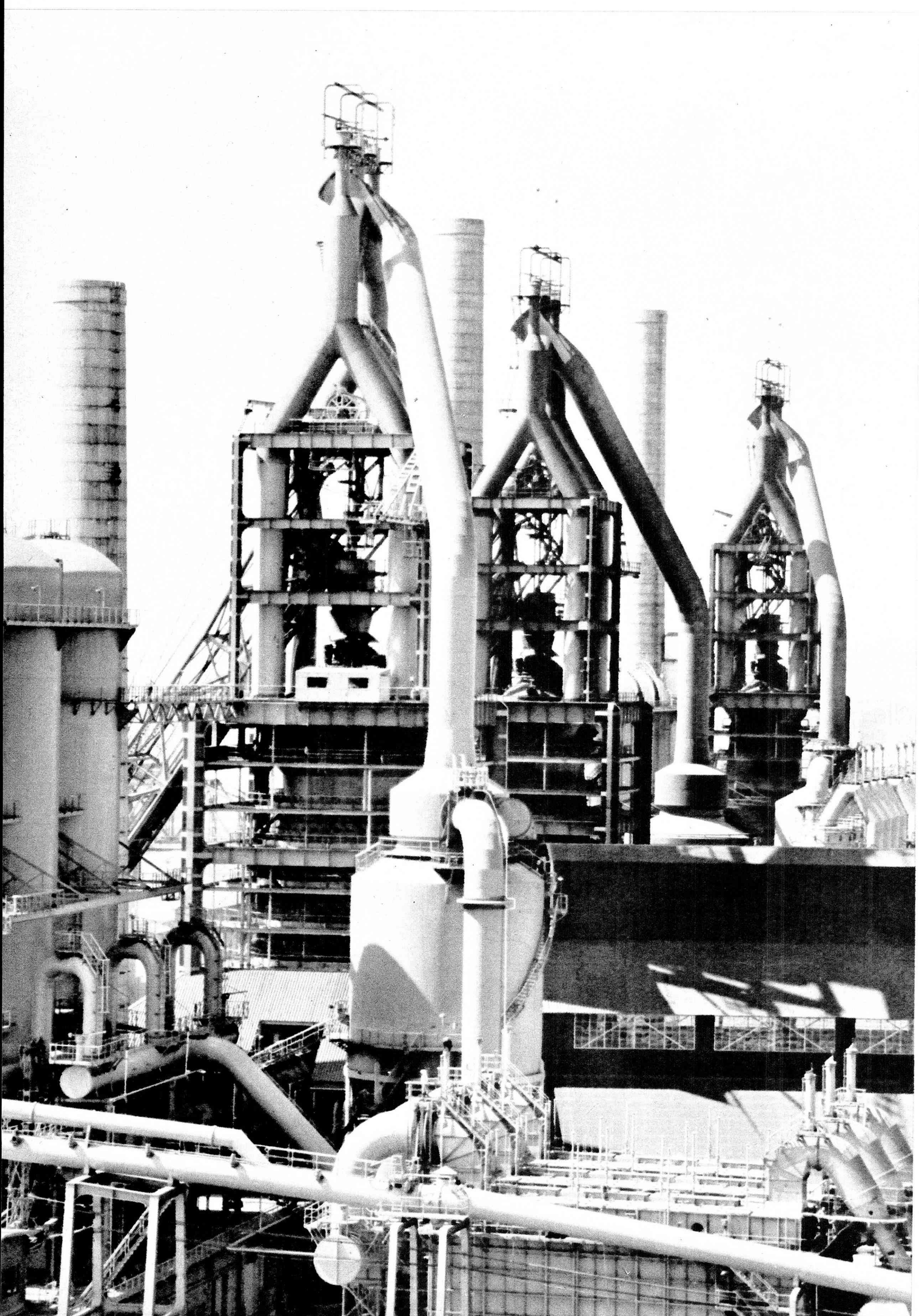
In addition to these techniques for pig iron production, Japan has also introduced a number of excellent techniques for the manufacture of steel. Representative of these is the large-scale adoption of the pure oxygen converter system, which is even called a "star technique" in modern steel making.



Converter at the Sakai Works

This converter, put to industrial use in Austria for the first time in 1953, has not only reduced equipment costs and enhanced productivity, but also ensures the manufacture of higher-grade steel compared with the conventional steel-making process. At present, therefore, steelmakers throughout the world are speeding their switchover to this system. The Japanese steel industry also introduced this method in 1957. Nowadays, Japan already ranks first in the world both in the number of pure oxygen converters installed and in their total production capacity. These converters, replacing open hearth furnaces, now account for 76.9 per cent of Japan's total crude steel output (as of 1969) with production reaching 63,190,000 tons or the largest in the free world.

Furthermore, Japan has positively introduced the continuous casting process, hailed in the world's steel industry as a revolutionary steel making technique. As of August in 1969, Japan had 26 units of this equipment, ranking third in the world after the Soviet Union (36 units) and the United States (34 units). In the rolling sector as well, Japan



Blast furnaces at the Yawata Works



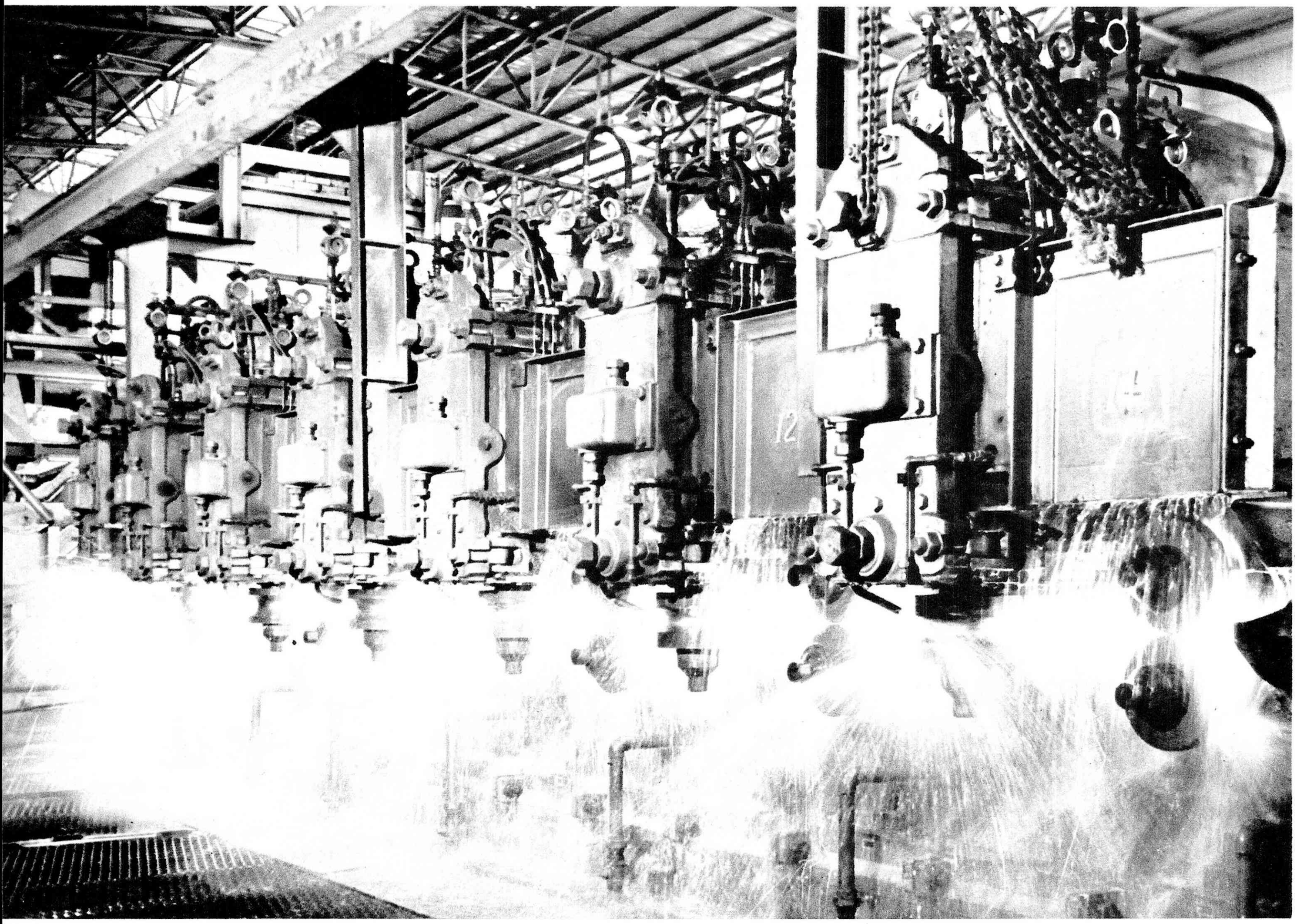
Process computer at the Kimitsu Works

places second only to the U.S. in the number of both hot strip and cold strip mills.

Be that as it may, it is not too much to say that Japan's iron and steel making technology measures up to highest international standards. Moreover, such a spectacular advance has been achieved over a span of only about 20 years. And a major factor behind this, it may be said, is the far superior geographical location of Japanese steel mills in comparison with these of West Europe. That is, all steel mills in Japan are situated in seaboard areas. This is a very wise policy though only natural for Japanese steelmakers who have no major domestic resources for iron and steel making and thus have to rely on imports to meet most of their raw material needs. Meanwhile, large-sized ore carriers have been built to transport the tremendous amounts of ores needed by Japanese mills. Their number, standing at 20 in 1960 (total hauling capacity: 390,000 tons), climbed to 150 as of March 1970 (7.9 million tons). Moreover, super-sized carriers of 100,000-tons have been constructed. Accordingly, the day is not distant when Japan's crude steel production will reach the 100 million-ton mark.

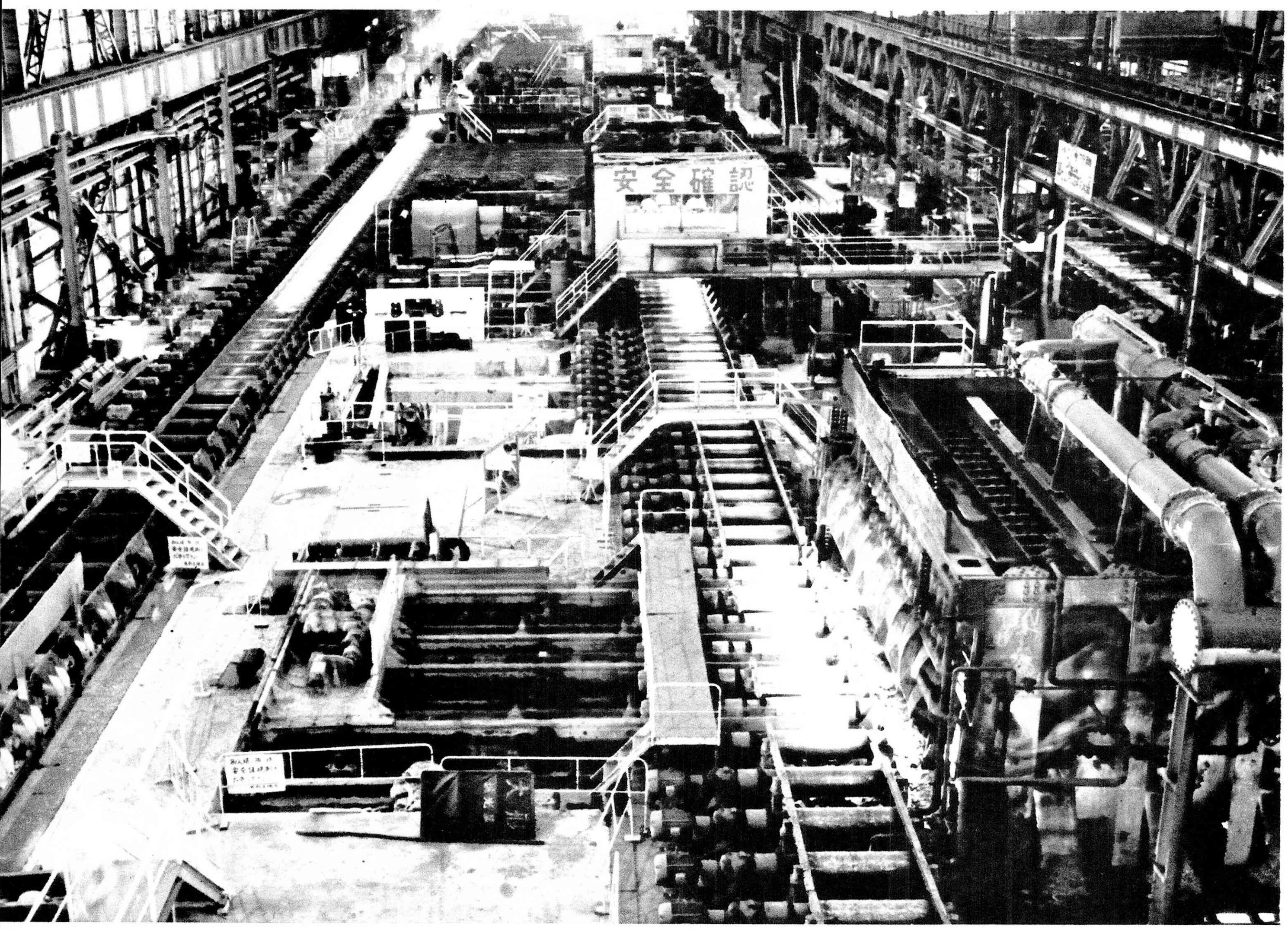


Plate rolling mill at the Yawata Works



Welded tube plant at the Kimitsu Works

H-shape steel rolling mill at the Hirohata Works



PIONEER FOR AGE OF UNMANNED SHIPS
SUPER-AUTOMATED SHIP SEIKO MARU

The super-automated tanker Seiko Maru (138,370-DWT) built by Ishikawajima-Harima Heavy Industries (IHI) for the Sanko Steamship Co., sailed Sept. 22 last year on her maiden voyage—from Japan to the Persian Gulf. An electronic computer installed in the ship is fully utilized to ensure safety and save labor.

In the past, several ships with electronic computers have been built in Japan, but the scope of their automation has been confined only to cargo loading and unloading at most. Therefore, the Seiko Maru is the first ship to be computerized on such a large scale.

Among the many computerized programs prepared for the vessel is one for the prevention of collisions. Under this system, the computer is linked with rader and estimates the possibility of collision at all times, enabling the ship to automatically avoid any dangerous object. There is also a program for fixing the ship's exact position. This is calculated on the basis of radio signals received from an artificial satellite now circling the earth along a polar orbit. This has completely automated the work of fixing the ship's position, which has so far required much time and skill.

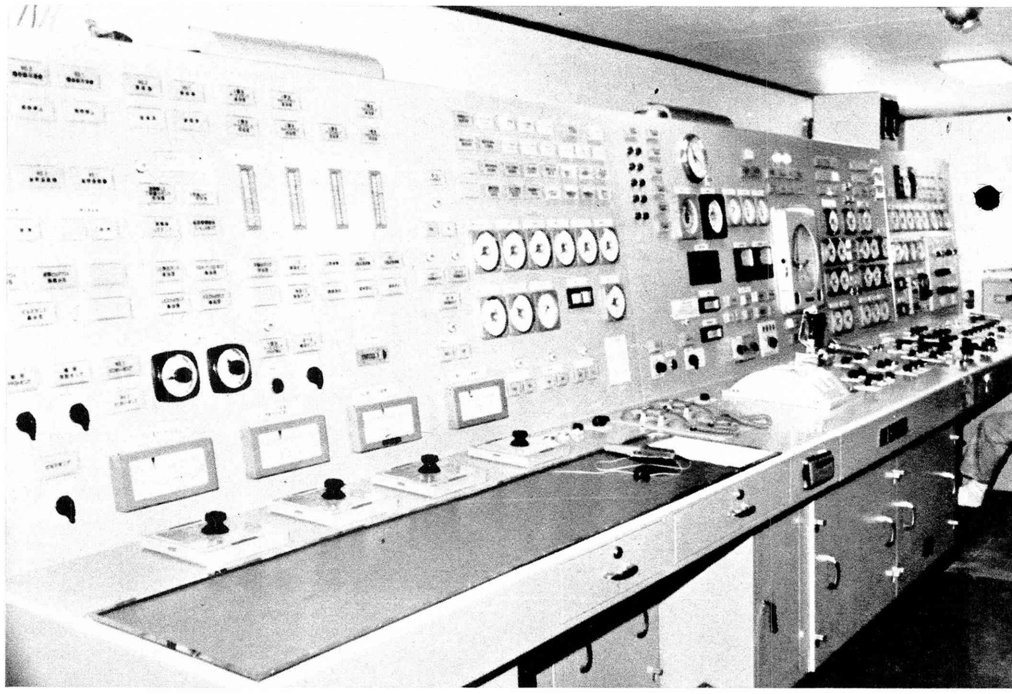
Other programs include a cargo handling control program for automatic loading and unloading; an engine trouble emergency repair program for keeping a constant watch on the operation of the engine section, and in case of trouble, sounding an alarm and typing out instructions for repair. All of these programs are handled by a single computer. Moreover, the crew need not have any expert knowledge of the computer; all they have to do is to press a limited number of buttons. It is said that such automation enables the number of crews to be more than halved to about 15 compared with a conventional ship of a similar size.

The tanker will be used to transport crude oil to Japan from the Persian Gulf or Indonesia. Great expectation are being placed on the super-automated ship at a time when the shortage of crews is assuming serious proportions and the trend toward even larger ships requires a greater degree of safety in operations and efficiency in navigation.



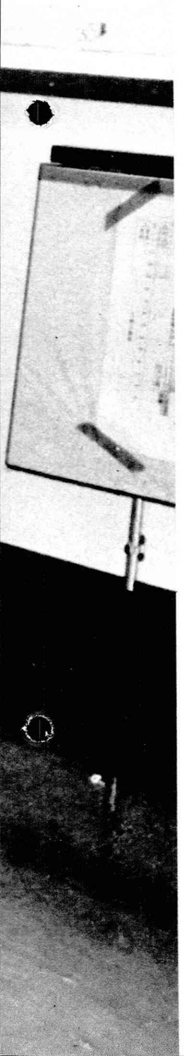
The Seiko Maru, Japan's first computer-controlled ship, is attracting global attention for a wide scope of computerization.

Right: Engine control room. The computer keeps a constant watch on and record of the performance of the engine and related equipment. In case of a trouble, it not only sounds an alarm but also indicates the place and cause of the trouble and method of emergency repair. Below: A full view of the wheelhouse. An indicator for prevention of collision is seen in foreground. The computer is also used to ensure navigational safety. Linked with a radar, it judges whether there is a danger of collision, on the basis of the location of another ship caught by the radar.

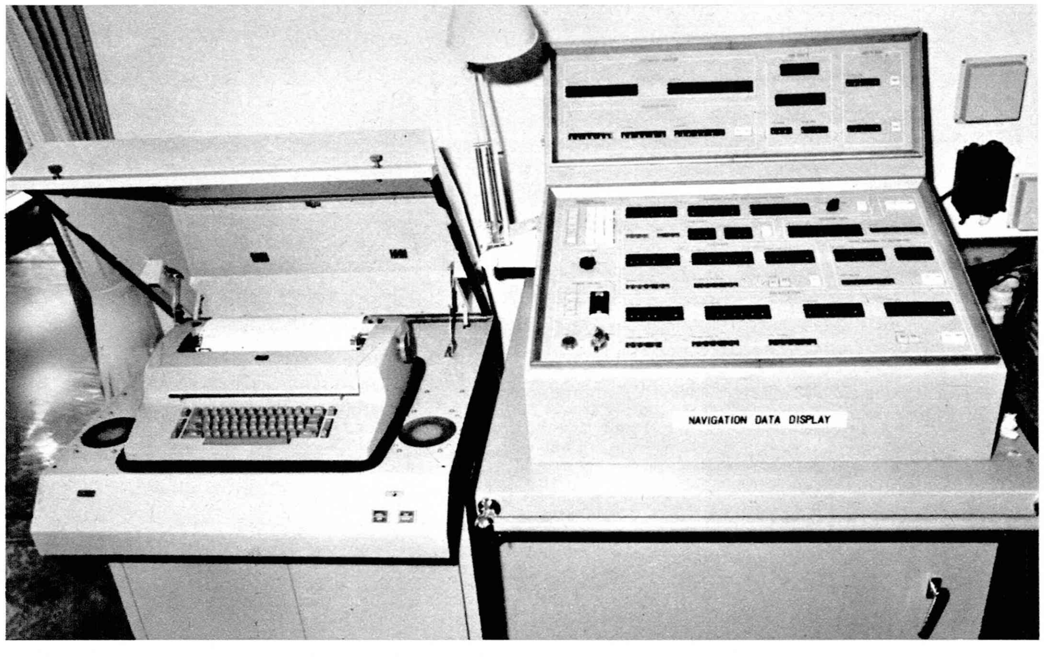












Far above: Radar antenna. The radar scans the sea surface around the Seiko Maru. A clear image of the situation in the neighborhood is formed after removal of noise electric waves and surface-reflected electric waves, and then transmitted to the computer. Above: Navigation indicator. The Seiko Maru receives information transmitted by an artificial satellite, and the computer calculates the present location of the ship. The result is shown through the indicator.

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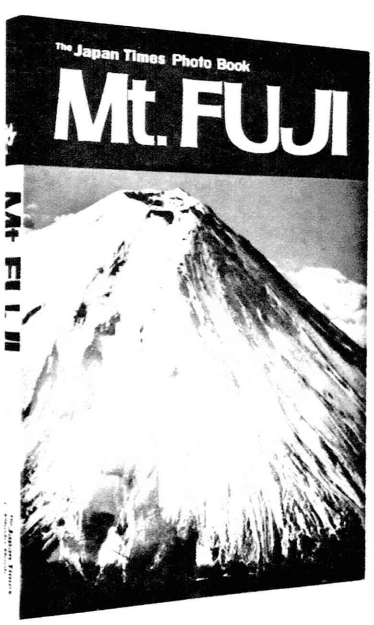
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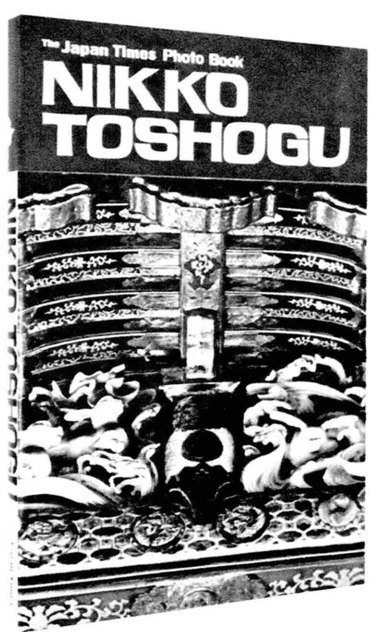


Zen Buddhism was born in India, developed in China and flowered in Japan. Nowadays, however, this "great spiritual heritage of the Orient" has perished in both India and China, and is preserved only in Japan. Religiously speaking, Zen is a sect of Buddhism. However, it has transcended the bounds of a mere religion and contributed immeasurably to forming the spiritual climate of the Japanese people and developing their culture. It is well-nigh impossible to think of the quintessence of Japanese culture minus the concept of Zen. In recent years, meanwhile, interest in Zen has mounted to the extent of a sort of boom not only in Japan but also in other countries. Apparently, this does not represent a mere yearning for mysticism. Many people, it is believed, are seeking Zen as a spiritual prop for their life, which is apt to be swept away by the tide of highly advanced mechanical civilization. Then what is the world of Zen like? To answer this question is the purpose of this book.

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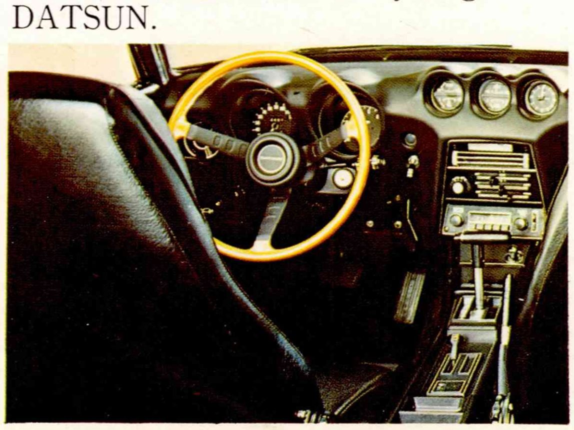
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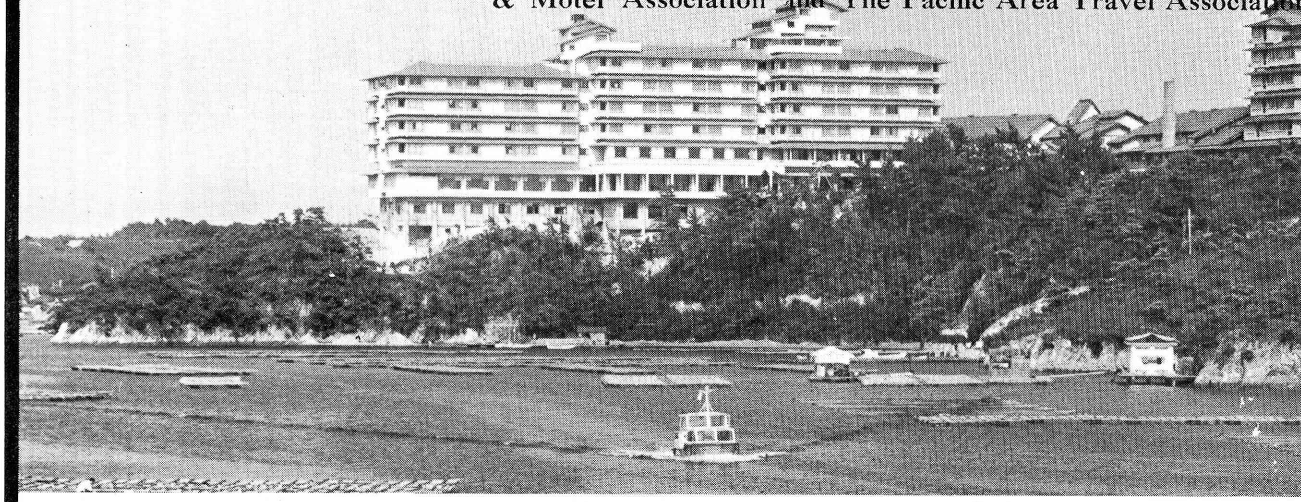
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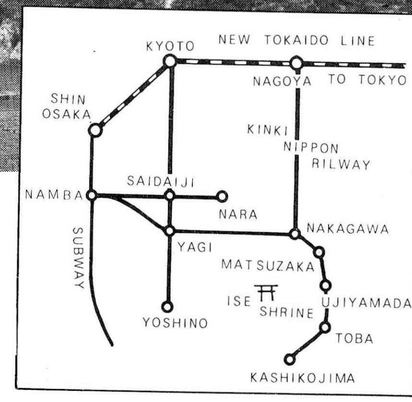
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Cover photo: Miss Sumi Hanayagi in kimono. She is a young leader of Japanese dancing. Photographed by Michio Noguchi.

EDITOR: Mitsuo Suzuki.
EDITORIAL STAFF: Masami Suzui, Chie Ichiyanagi.
LAYOUT: Koji Detake, Ranko Fukui.

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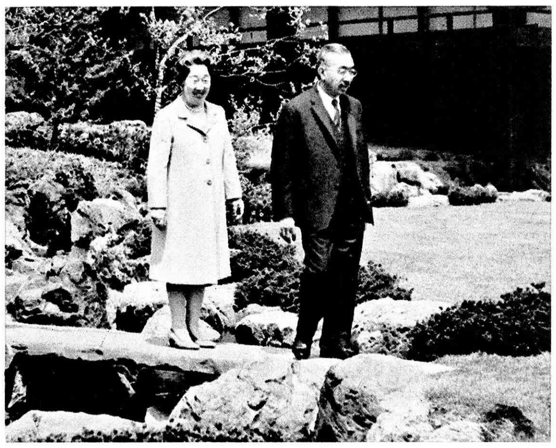
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Japanese Currents

IMPERIAL FAMILY

Their Majesties to Visit West Europe in Sept.–Oct.



The Emperor and Empress will pay official visits to Belgium, Britain and West Germany between September 27 and October 14, the Imperial Household Agency announced on February 23.

Their Majesties will also make unofficial visits to Denmark and the Netherlands and rest at Paris and Geneva during their 18-day European tour, the agency said.

The Emperor, who will be 70 years old on April 29, is the first Japanese emperor to go abroad while on the throne.

His Majesty visited Europe in 1921 when he was Crown Prince. According to Imperial Household Agency sources, the Emperor has long expressed his wishes to visit Europe again. The Empress, 68, has never been abroad.

The announcement was made after the Government decided on the schedule of Their Majesties' European tour. Foreign Minister Kiichi Aichi is to accompany Their Majesties.

Prime Minister Eisaku Sato, in a prepared statement released after the Government announcement of the Royal Journey, noted that it would be of great significance in improving Japan's friendly relations with these European countries.

The schedule of Their Majesties' European tour was also announced at the same time in the three countries concerned.

Their Majesties will leave Tokyo International Airport on the night of Sept. 27 aboard a Japan Air Lines chartered plane via the North Polar route and arrive at Copenhagen the next morning after a brief stopover at Anchorage for refueling.

They will arrive in Brussels on Sept. 29 for a two-day state visit to Belgium on Sept. 30—Oct. 1, followed by a two-day rest in Paris Oct. 3-4. Their Majesties are to fly into London from Paris on Oct. 5 and stay in Britain as state guests Oct. 6-7.

On Oct. 8, they will arrive in Amsterdam from London and spend the next day in the Netherlands for an unofficial visit. Following a rest at Geneva, on Oct. 10, the royal couple will make a one-day state visit to Germany on the last leg of the trip, on Oct. 12. They are scheduled to return to Tokyo in the afternoon of Oct. 14 from Bonn.

Their Majesties' visits to West Germany and Belgium are to be made in response to the earlier visits to Japan by their heads of state.

The Government has been notified by the British Government in reply to its invitation extended to Queen Elizabeth II to visit Japan that Her Majesty would visit Japan in the near future, according to Foreign Ministry sources.

During the Emperor's absence, the Crown Prince will act for him in handling state affairs. It will be the first time for the Crown Prince to assume such a function.

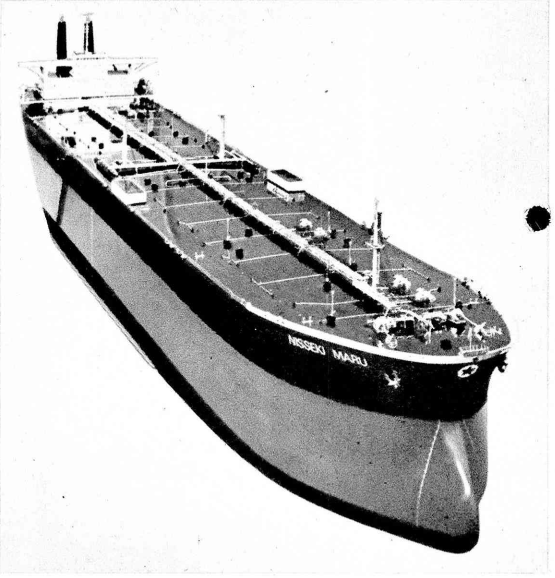
WOMEN

Kimono Mission to Visit Europe in April



A group of 130 kimono consultants are scheduled to visit four countries in Europe as the second kimono mission to be sent overseas for 15 days beginning April 17 this year. The mission is to be sponsored by the All Japan Kimono Consultants Association of Tokyo. The first mission was sent by the association in January last year to Hongkong and Macao. The second mission is scheduled to visit England, France, Switzerland and Italy. During their stay in Paris they will hold a Kimono Festival. The festival will be divided into the three parts: Part (A) in which volunteers will have a chance of wearing kimono so that they may have the wonderful feeling of wearing the colorful Japanese garment. Part (B) informal lessons to be given on flower arrangement in Japanese style that will match the beauty of kimono and Part (C) explanation on tea ceremonies, a traditional Japanese art which enhances the elegance of persons wearing kimono. Photo: Radiant and charming, these foreign women prove that Japanese women have no monopoly in knowing how to dress well in a kimono.

Women Making Their Debut on World's Biggest Tanker



The Ishikawajima-Harima Heavy Industries Co., one of Japan's largest shipbuilders, started building the world's largest tanker Nisseki Maru late last year. The 372,400-DWT vessel will measure 347 meters in length, 54.5 meters in width and 35 meters in depth. Upon completion in November this year, it will be assigned to carry crude oil from the Persian Gulf to Japan. (Above photo)

Another remarkable thing about this tanker is that it will become the first among Japan's ocean-going vessels, including both tankers and freighters, to employ females in its crew. That is, Nisseki Maru's crew of about 40 will include

four females — that is, a licensed nurse and three others for cooking and other duties. The four-woman team will be relieved after each voyage. When a tanker company, which will operate the Nisseki Maru, tried to hire about 10 nurses in an attempt to alleviate a shortage of ship doctors, some 600 applicants applied. Thereupon, it decided to recruit females for other posts as well, such as cooks and for general duties. Until the completion of the tanker, the "crewwomen" will undergo training both on land and at sea. (Below photo)

One may wonder if the wave of "woman power" is finally sweeping into the world of seamen, hitherto regarded as an "exclusive citadel of men." But the young women, indifferent to such a comment, are eagerly looking forward to sea duty with high hopes, saying, "We love the sea very much. We just want to test our possibilities."



CHILDREN

"Children's Art Museum"

The "Children's Art Museum" exclusively for the display of childrens works has opened along a 170-meter underground passageway connecting Ginza and Hibiya in Tokyo.

The passageway gallery was created through the concerted efforts of primary school principals throughout the country to provide their pupils and other children with a place to display their drawings and is the first such museum solely children to be set up in Japan. At present, there are so many works submitted by children of primary and junior high schools that the exhibits are changed every 10 days. Then after being exhibition, the works are donated to institutions for underprivileged, such as orphans and the physically handicapped.



Noted painter Taro Okamoto, who is honorary curator of the museum, said: "Children's drawings straightforwardly express the natural form of human beings free from common sense and other elements which inhibit adults. I believe adults have a lot to learn from children's free, human expressions. So the Children's Art Museum is indeed important not so much for children as for adults."

Let's Make Spun Sugar!



Recently, various toys for making "real" candies — or "cooking toys" as they are called here — have caught on especially with young Japanese girls.

Especially popular are "Cotton Candy Machines," which turn out fluffy spun sugar like gathering clouds if only a tiny spoonful of sugar is put in. Apparently delighting nostalgic adults as well as children, as many as about 500,000 units of this toy were sold during the year-end and New Year season.

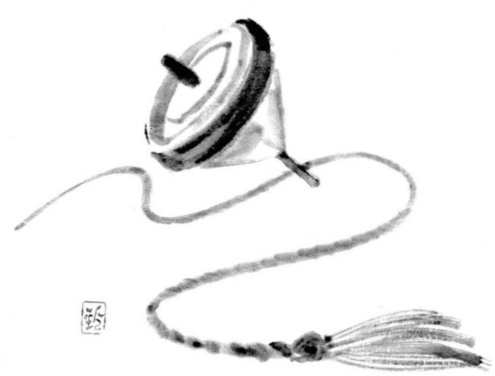
The hand-operated cotton candy toy is priced at 2,980 yen (about eight dollars). A single turn of the handle makes a small dish at the center revolve 60 times, spinning out fluffy threadlike sugar around it. The spun sugar is rolled off with a chopstick.

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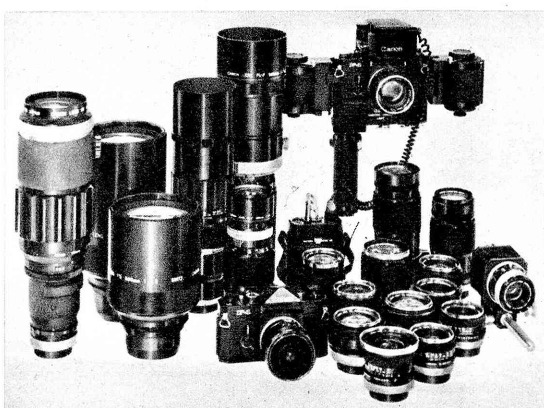
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Japanese Currents

CAMERA

The World's Highest-Performing SLR Camera



A new single lens reflex camera specially designed for the advanced amateurs and professional users was put on sale by Canon Inc. The new camera, Canon F-1, is the world's first T.E.M. (TTL, EE and Motor Driven) system camera. It is equipped with a high-speed shutter (one 2000th of a second). More than 40 kinds of interchangeable lenses and hundreds of other accessories can be attached to its. Domestic price: ¥100,000 with F1.4, 50mm lens.

Nikon Photomic FTN for Skylab



Nippon Kogaku Kogyo Co. announced that two units of the Nikon Photomic FTN single lens reflex camera would be loaded on a U.S.-manned sky laboratory, Skylab, to be launched next year. A contract worth ¥7,600,000 was signed with the National Aeronautics and Space Administration, Nippon Kogaku said. The cameras are to be delivered in October. The two cameras are battery-driven and equipped with special timers to control long exposure.

HOUSE

Capsule-Type Mobile House



The capsule-type mobile house "Pandora 99," combining both the comfort of villa and the mobility of camping car, has recently been put on the market by the Taiyo Industry Co.

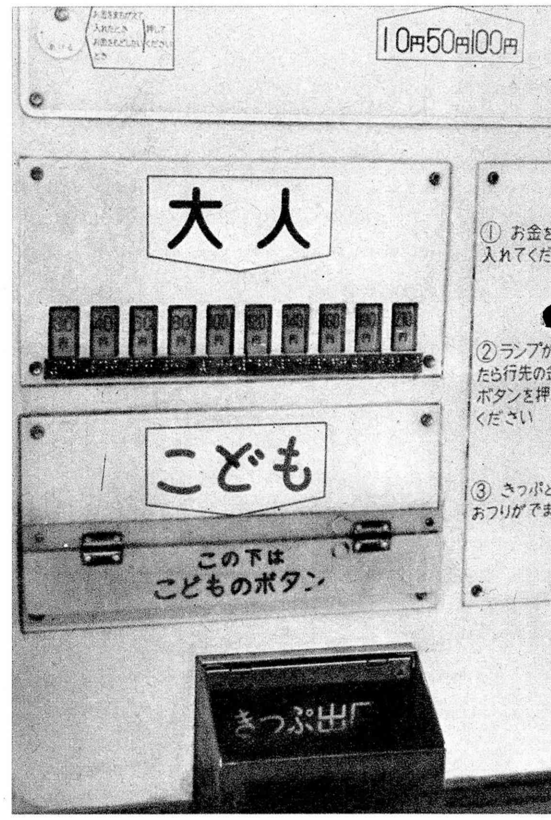
Outwardly, it is a polyhedron resembling a lunar landing module of the Apollo spacecraft. Inside are double-decker beds for five persons and equipment to provide every comfort, including electric power, gas and water supply, air conditioner, kitchen set, and flush toilet with shower.

Pandora 99 has a floor space of only about 10 spuare meters, but bulging walls render it very roomy. The prefabricated house made of reinforced plastic has an overall weight of only 1.2 tons and can be assembled in a single day. Price: 1,180,000 yen

TRAFFIC

Braille Tape for Automatic Ticket Vending Machines

Recently, braille tapes for the blind have been attached to automatic ticket vending machines at



three railway stations in Tokyo. Already, ticket sales at almost all stations in the Metropolis have been switched for the most part to an automatic vending system as part of a labor-saving and rationalization drive. This system is very convenient since you have only to put in a coin and press a button indicating the required fare, and you get both the ticket and change at once. But this has put blind travellers at a great disadvantage and that is why the braille tape has been devised.

The braille tape is made by simply punching braille letters on ordinary vinyl tape. It is stuck onto the automatic ticket machine just below the buttons for the different fares. All a blind traveller has to do is to read the braille with his finger tips and press the button above the right fare.

The braille tape was first adopted by the Takadanobaba Station of the National Railways. Subsequently, Iidabashi and Asagaya Stations, also National Railways stations, have started a similar service for the blind. There are facilities for the blind, such as braille libraries and schools, in the vicinity of these stations, and so, the problem of how to make it possible for blind people to buy tickets without help had been under study for some time.

The braille tape system has proved a big success. Blind passengers are delighted, saying, "We

no longer have to ask other people for help when buying tickets." Station personnel are also pleased that the simple idea of sticking braille tapes to the machines has been welcomed so enthusiastically by blind people.

Impressed by the success of the idea at the three stations, Nishi-Hachioji Station of the National Railways and several private railway and subway stations, which have facilities for the blind near them, will start similar services before long. The braille tape system devised by thoughtful station personnel has not only earned gratitude of blind passengers but also impressed the general public by such heart-warming consideration.

NEW PRODUCTS

World's First "Telescribing" Telephone



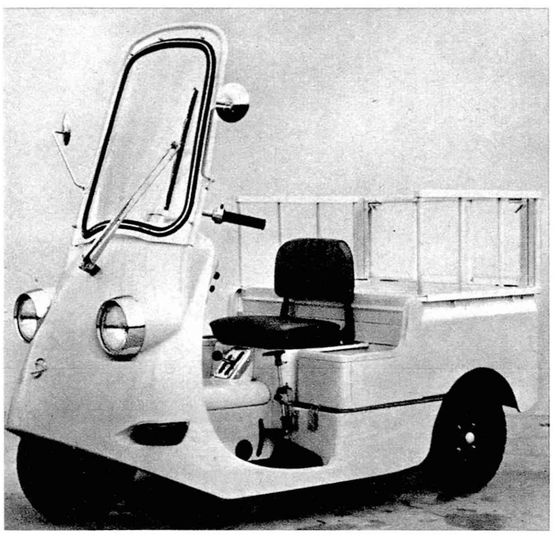
Telephone has long been an important communication medium. But, as the world becomes busier and more complicated, more effective communication medium which can handle much more information has been demanded. To meet it, Matsushita Electric developed a new telephone system, easy to handle through which both audio and visual information can be sent simultaneously. This is the first of its kind in the world.

With the new telephone system, dubbed "Telescribing" Telephone, a subscriber can show, for example, a meeting place by drawing a map on a tablet. It is sent through a telephone cable and the same image appears on a TV screen in front of the person on the other end of the line. Any drawings, figures or characters can be sent bilaterally between two persons. But, it does not require extra cable. Since it works on telephone line, it is easy to handle, easy to maintain and has high reliability.

Ten domestic and one foreign patents in five countries are being applied for.

AUTOMOBILE

Pollution-Free Electric Car



Daihatsu Kogyo K.K., an automobile maker, has announced its successful development of the three-wheel electric light van Daihatsu DBC-1 for pickup and delivery service and has started production of the car for full-scale marketing.

Recently, development work on electric cars has been accelerated in Japan as a principal means of eliminating environmental disruption caused by automobiles through air pollution and noise. Daihatsu's electric car will be the first to be used on the streets.

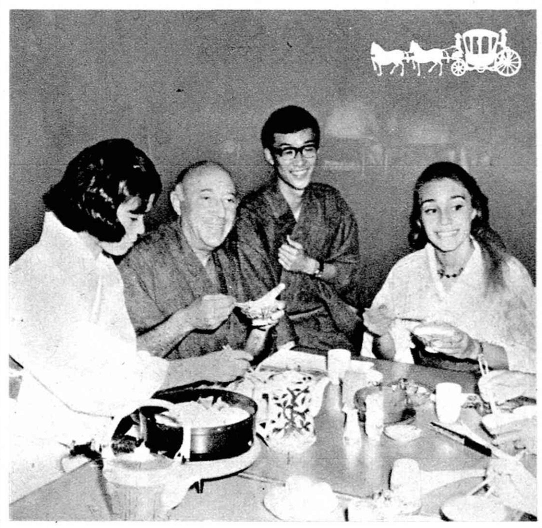
The Daihatsu DBC-1 will be employed mainly for delivery of newspapers, mail and milk as well as for light loads in a limited area, such as factory premises. It has a direct current series motor and carries four 12-volt improved lead batteries as the power source. The vehicle, seating only the driver, has a maximum speed of 40 kilometers per hour. The batteries can be charged with home electricity. With each charging, which takes eight hours, the electric van can run for 40 kilometers. The price is 450,000 yen or about twice that of conventional gasoline cars of a similar type.

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"BALLOON TRIP" OVER TOKYO

Mammoth City as Seen from the Sky

"A city where everything—political, economic, cultural, entertainment and all other activities—is concentrated . . . where all of the world's topnotch commodities are available . . . a city most comfortable to live in," say some people about Tokyo, the capital city of Japan. "A metropolis which is the veritable epitome of the present-day urban ills and woes, such as housing shortage, traffic snarls, commuting difficulties, price spirals, environmental pollution, etc. . . . a city most uncomfortable to live in," counter other people. But actually, both are true. Tokyo, the world's biggest city with a population of 11.3 million, is symbolic of both the merits and demerits of modern cities. So let's take to the air for a bird's eye view of this mammoth metropolis. When viewed from the sky, the ever-expanding Tokyo reveals its tremendous energies vividly and forcefully.



EDOBASHI INTERCHANGE

The Edobashi Interchange from the air looks like a fascinating pattern of curved lines. But it has the most complicated structure among Tokyo's expressway interchanges. Thus far, a network of expressways with a total length of 72 kilometers has been built at a huge cost of 3.6 million yen (10,000 dollars) per meter as a trump card for dissolving Tokyo's traffic congestion. But the number of automobiles in the Metropolis has kept on soaring at a terrific pace. In some sections of the expressways, traffic has become as much snarled as on ordinary roads.

Photographed by MASAMICHI SUMIYOSHI

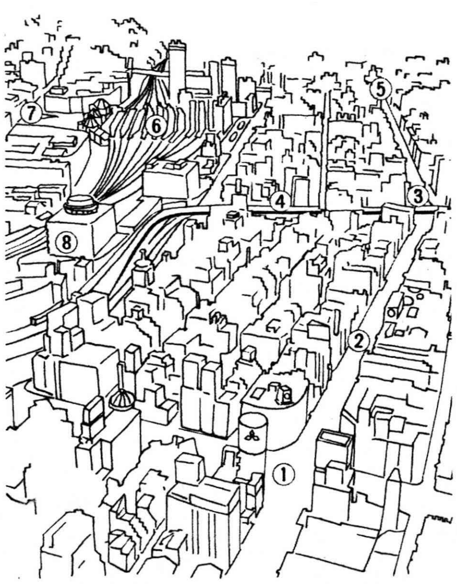



BULOVA
ビクター
NEC
SAPPORO BEER
ワシントン



IMPERIAL PALACE PLAZA AND IWAIDABASHI INTERSECTION

The plaza in front of the Imperial Palace, surrounded by the moats and stone walls of the ancient Castle of Edo, covers an area of about 330,000 square meters. Crossing the center of the plaza north to south is the Uchibori-dori. Seen at the bottom of the photo is the Iwaidabashi Intersection which has the heaviest motor traffic in Tokyo.



1) Ginza 4-chome; 2) Ginza Street; 3) Kyobashi; 4) Metropolitan expressway; 5) Nihonbashi; 6) Tokyo Station; 7) Marunouchi; 8) Tokyo Kotsu Kaikan

GINZA AND TOKYO STATION

Left photo is an aerial view of the Ginza and Kyobashi districts. At the bottom of the photo is the Ginza 4-chome Intersection, where land price is highest in Japan. The rooftops of most buildings in the Ginza area are decorated with advertisement towers. Seen in the upper left-hand section is Tokyo Station with 19 platforms. Every day as many as 2,500 trains arrive and depart.



TOKYO TOWER

The Tokyo Tower, completed in December 1958, is Japan's highest structure standing 333 meters tall. It has two observation platforms placed 150 and 250 meters above the ground. Since its completion, the tower has been attracting four million visitors a year. Essentially, however, the tower was built for emitting radio waves. At the moment, the tower is emitting radio waves for seven television stations and two FM radio stations.



WORLD TRADE CENTER

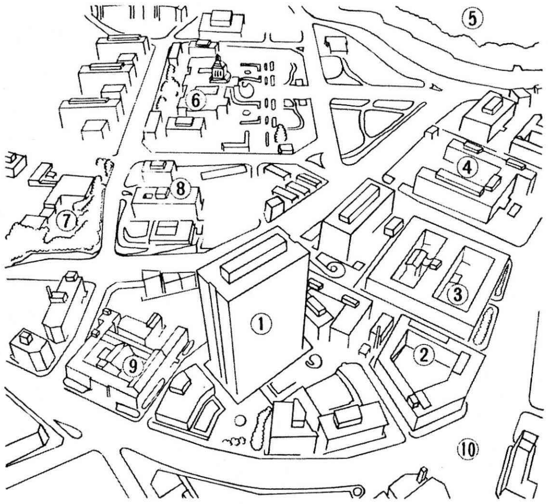
When an aircraft approaches Tokyo International Airport, a high-rise building towering nearby must invariably catch the eyes of arriving passengers. This is the World Trade Center, at present Japan's second highest building. Opened on March 1970, the 40-story building rises to a height of 152 meters. True to its name, the World Trade Center represents a concentration of all functions necessary for conducting foreign trade.





KEIO PLAZA HOTEL

The biggest redevelopment project in the center of Tokyo is the construction of the "sub-city center" in Shinjuku. This calls for setting up a complex of high-rise buildings on a vast 560,000-square-meter site, which has been created through the removal of water-cleaning beds. And leading off these ultramodern buildings is the 47-story Keio Plaza Hotel standing 170 meters high. This is now the highest skyscraper in Japan, and work is now being rushed on the interior of the building so that the hotel may be opened in June this year according to schedule. In the next four or five years, several high-rise buildings as tall as or still taller than the hotel will arise in the neighborhood. In addition, a centralized air-conditioning system using city gas will be installed in the "Sub-City Center" in order to prevent air pollution due to smoke.



1) Kasumigaseki Bldg.; 2) Education Ministry; 3) Finance Ministry; 4) Foreign Ministry; 5) Imperial Palace; 6) National Diet Bldg.; 7) Prime Minister's Official Residence; 8) Prime Minister's Office; 9) Patent Agency; 10) Toranomon Intersection



KASUMIGASEKI BUILDING AND GOVERNMENT OFFICE COMPLEX

It was in April 1969 that the 147-meter-high 36-story Kasumigaseki Building was completed in a corner of Kasumigaseki, Chiyoda Ward, the veritable center of Japan's political activities with a cluster of Central Government offices, thus smashing the long-standing concept that it is very difficult to erect a high-rise building in Japan because of frequent earthquakes. Tokyo citizens hailed it as a shining monument of ultramodern architectural techniques making full use of the computer. But as still higher structures have since come into being, such as the World Trade Center building and the Keio Plaza Hotel, Tokyoites already take them for granted.





MARUNOUCHI DISTRICT

As Kasumigaseki, Chiyoda Ward, is the center of Japan's political activities, the Marunouchi area in the same ward, situated opposite to it across the Imperial Palace Plaza, is the hub of the nation's economic activities. Head offices of Japan's big businesses and banks are situated for the most part in this part of Tokyo. Seen at center is Tokyo Station.





SUMIDA RIVER

Seen in the foreground is the Higashi-Ryogoku Interchange of Metropolitan expressways (scheduled for opening in April this year). Spanning the river are (from lower to upper stream) Ryogoku Bridge, iron bridge of the National Railways' Sobu Line, Kuramae Bridge, Umaya Bridge and Komagata Bridge.



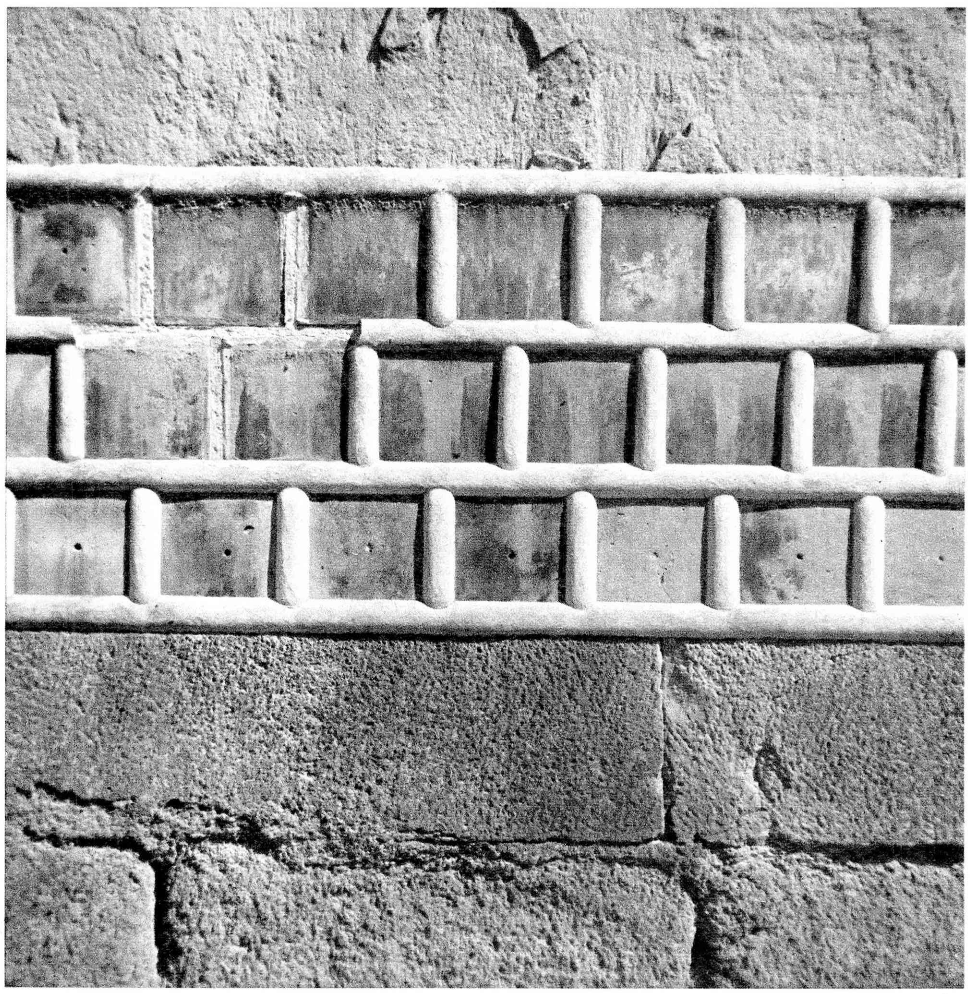


MEIJI SHRINE

In the overly congested Tokyo, the Meiji Shrine displays unbelievable beauty and tranquility peculiar to the time-honored Japanese tradition. Sacred to Emperor Meiji (1852-1912), it was completed in 1920. (The shrine burned down in an air raid in 1945 but was rebuilt in 1958.) Though situated in the heart of Tokyo, the precincts of the shrine covering a vast area of about 700,000 square meters consist of thick forests completely alien from an urban atmosphere. Most of the trees have been donated from all parts of the country. The shrine compound is packed with hundreds of thousands of visitors on the occasion of traditional national festivals, such as New Year and "Shichi-go-san" (gala day for children of three, five and seven years of age).

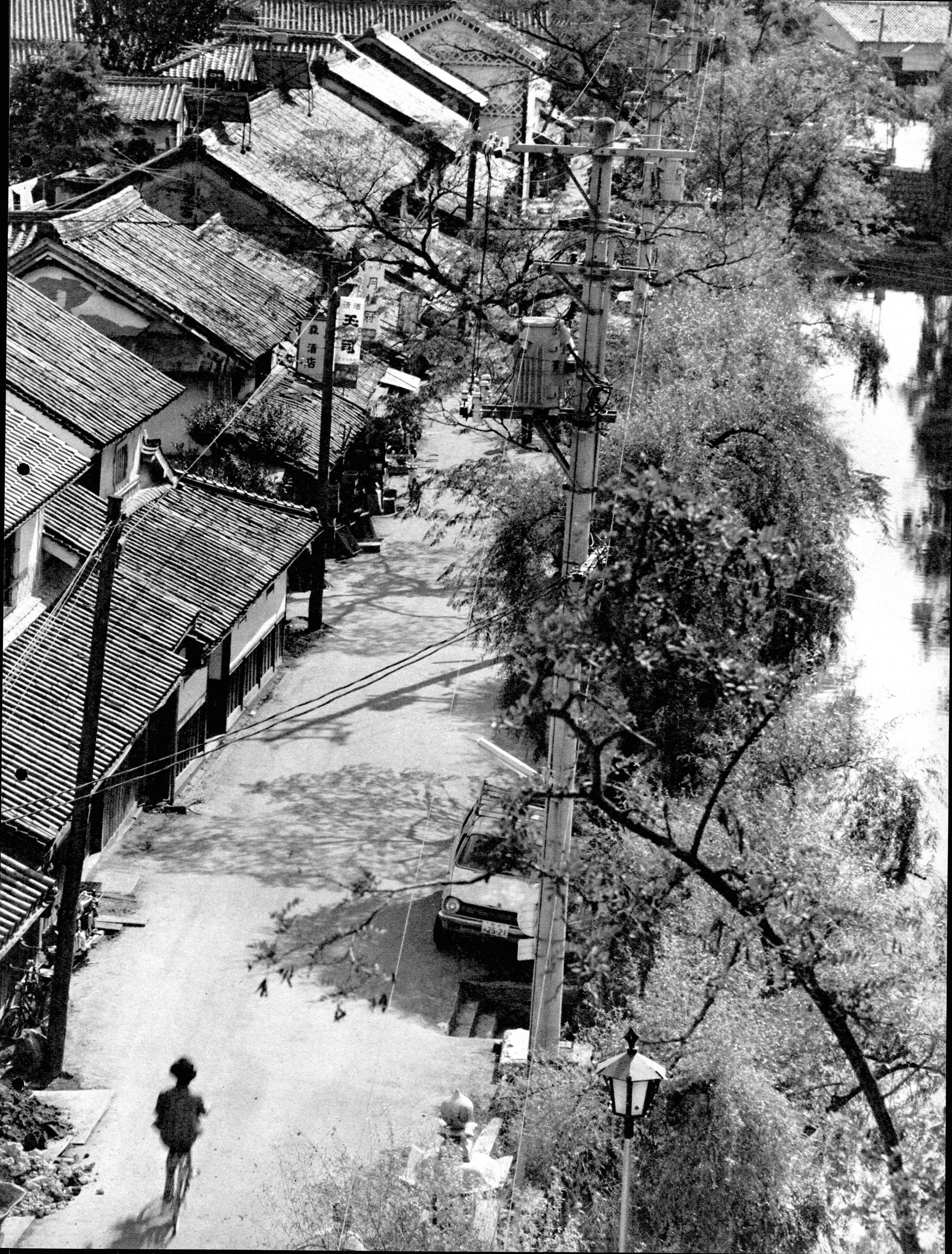
An Afternoon in Kurashiki

Photos and Text by JOHN LOW





Above: A section of old and worn Kurashiki storehouse wall. Heavily posted and beamed inside, the mud wall—probably about 30 cm. thick —rests on a solid stone foundation. The tiles are for protection against fire and thieves. Right: Local law preserves the past. When rebuilding or refinishing, building owners must maintain the old forms and architectural features. The buildings pictured were homes, shops, and warehouses of some of Kurashiki's old merchant families. The canal carried goods, mostly rice. Now the canal carries swans and one small boat.


森酒店
清酒





Left: The Ohara family continues to live in the house here pictured. Directly across from the family art museum, the house is the very model of old Kurashiki architecture. Above: Inside the Mingei-kan, the folk-art museum and exhibition building. None of the museum's artefacts have dates attached. K. Tonomura, from whose personal collection all the drawer sets, pots, and tapestries are, wants each object's beauty to be obvious in itself, not colored by any concern for antiquity.

An Afternoon in Kurashiki

After a ten minute walk south from the railway station, step out of pedestrian and traffic clogged narrow streets into a large, airy intersection. Breathe. To the right another narrow street leads back into more drab town. Ahead the tree lined, broad road leads past the fortress-like Kurashiki Kokusai Hotel — the design a derivative of the Kurashiki style. Further ahead is the modern concrete of the city hall of the 150,000 people town. But to the left — and this is what the visit is about — is the north end of a small part of the city put aside for strollers in the past and seekers after a tranquil present.

Throughout the Edo Era, when Shoguns ruled Japan from Tokyo — from the early 17th to the mid 19th centuries, when Japan's economy was based on rice — and people paid taxes with it, Kurashiki was the main rice collecting depot for western Japan. So its name: "Kura" meaning storehouses and "shiki" from the verb meaning to spread out. Rice from Shikoku and Kyushu by barge and from western Honshu overland all moved through Kurashiki.

Kurashiki was a port town then. Many of its thoroughfares were canals. But gradually the local lord, to expand his domain and grow more rice, reclaimed land from the shallow Inland Sea and Kurashiki became what it is now, an inland city, separated from the sea by rich rice fields. Then, with the Meiji Restoration a hundred years ago, Japan changed from a rice to a money economy. People paid their taxes with money. The rice moving through Kurashiki dropped to a trickle. The barges rotted. The storehouses collected dust. The city declined, its peculiar usefulness ended.

But one of the old merchant families, the Oharas, had the business acumen to recognize early that Kurashiki had a good climate for the spinning industry. The weather was temperate; the air was relatively humid all year round. Kurashiki Spinning Company began as the city's economic savior. It still is a major city industry.

Nevertheless, nearby Mizushima with its tremendous and fast growing heavy industry has eclipsed Kurashiki as the region's industrial center. But Kurashiki has history.



The east wall of the Koko-kan, the Museum of Oriental Archeology. The building houses, among objects of great antiquity from China and Japan, many clay coffins from sites near Kurashiki.

In the 1930's the family heir Magosaburo Ohara put aside a few blocks of the old town around the end of the main remaining canal near his house. He built an art museum in pseudo-Greek style to house his collection of European art and to honor a painter friend. He pushed the city government into overseeing the restoring and preserving of the few blocks round about.

The shops, museums, private houses, businesses, restaurants, tea houses, and inns are mostly preserved merchants' houses and restored storehouses. Resting on solid stone foundations, the heavily beamed storehouse walls are often thirty centimeters thick to help maintain even temperatures and resist humidity. Near the foundations the builders plastered tiles to the outside to resist fire and discourage thieves from an easy entry through the mud walls. Eventually, builders used the black tiles and white plaster patterns as building trim too. Linked by tiles running up the corners, blue-black tile rows along the lower walls balance with the black rows of evenly spaced windows just under the eaves. The result is a most attractive architecture unique to the Kurashiki region.

Joining the strollers and leisurely pedaling cyclists, walk in and lose a few generations. Swing around a corner and breathe clear air wafted through canal side willow trees.

Passing an assortment of quietly elegant restaurants and shops, enter the grounds of Toki-kan, a collection of restored storehouses holding permanent collections of contemporary pottery by Shoji Hamada of Mashiko, Kenkichi Tomimoto and Kanjiro Kawai of Kyoto, and the English potter, Bernard Leach. One building holds on two floors a collection of stenciled tapestries, kimonos, and designs by Keisuke Serizawa. A main hall, the walls with their rough pillars reaching high into the air above, exhibits great wood block prints by Munakata Shiko. An adjoining building, the Oriental Hall, recently restored and opened last December 1st, houses Oriental sculpture. A part of the wall joining the Oriental Hall and the storehouse of Serizawa stencil work is of the colored, blown glass produced in Kurashiki.

The pseudo-Greek original Ohara museum next door to the Toki-kan has over 100 paintings dating back to the 17th century. Among the many painters represented in Japan's only fullfledged private art museum are El Greco, Lautrec, and van Gogh.

Directly across the bridge outside the museum gate is the Ohara residence. The beautiful, green-yellow tiled roof next door roofs a private house.

Up the alley next to the Ohara museum are two folk-craft shops, Kurashiki-ya and Rodin. Rodin has many baskets and woven mats. The Kurashiki area is well-known for its colorful, woven sedge mats, as much a delight for the nose as for the eye. But ask, as we did, to order a large woven mat and you may hear that the shop cannot promise anything. The lady in charge spoke of her difficulties. "Young men can quickly earn much in the mills. They have no patience to learn how to

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By the banks of Kurashiki's main canal in late summer four young women watch their reflections. The part pictured is near the end of the canal and in the midst of the museum and exhibition area.

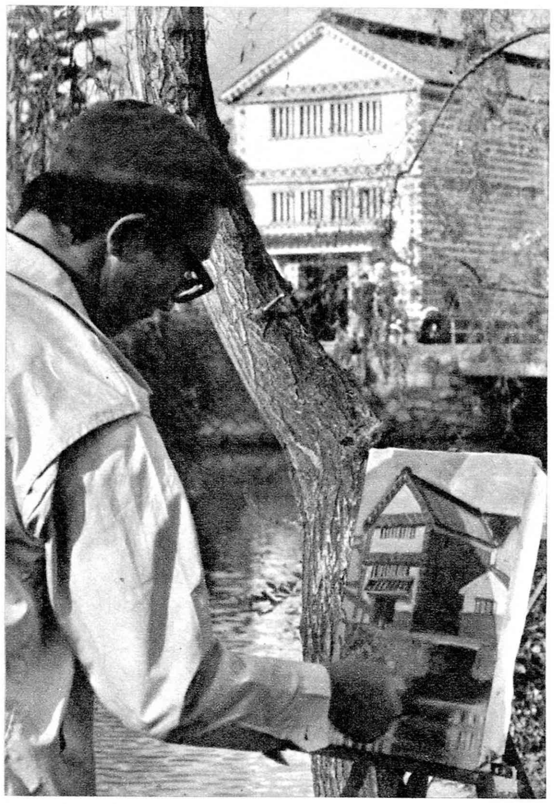
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weave straw. The old man now doing the work is very old. In the winter he says he is too cold and he stops weaving. In the summer he says he is too hot and he stops weaving then too."

Across the alley from Rodin — behind the Ohara museum — is a delightful little park and Japanese garden. Strollers rest on benches and on the floors of several teahouse-like pavilions. Adjoining the park is a modern version of Kurashiki folk-architecture, the Shin-kan. It houses Oriental art, mostly from Egypt and the Near East with some exquisite medieval Persian ceramics.

Returning to the canal side, continue strolling south. One of the old buildings you pass is a securities company unable, because of local building laws, to present a modern face. Another old building is a dentist's office.

On the corner is a run down western style building. Quite out of harmony with the warehouses



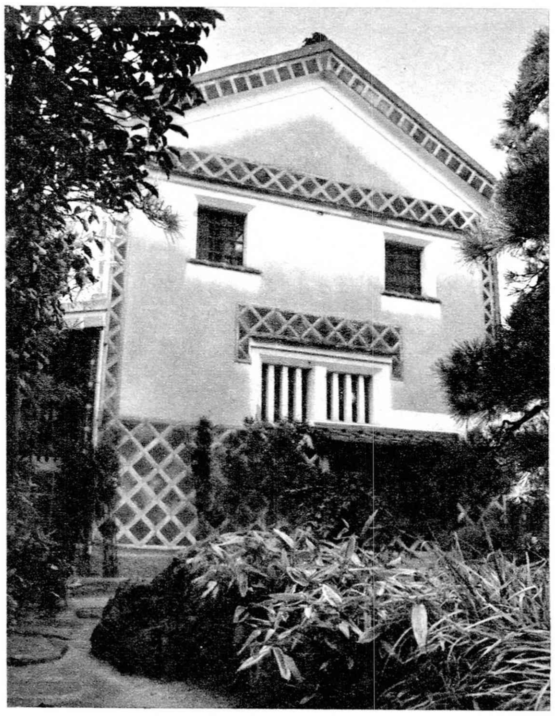
Sunday painters flock to the side of main canal.

around it, it stands a gaunt and empty attraction for Sunday painters. It was built in 1841 and revised in 1915 to resemble what was then considered the best from the west. Throughout its working life it was Kurashiki's town hall.

Next door around the corner is Mingei-kan, the folk-art museum. The artefacts within it are of the personal collection of Kichinosuke Tonomura, who — if you're lucky — you may meet. Look for an old man wearing homespun. Speaking excellent English, he may guide you through his collection and — if you're even more lucky — exhibit his expertise with the loom.

Forty meters or so past the Mingei-kan is a doll museum housing a collection of folk toys from all over the world.

Back to the old town hall on the corner, cross the Yagura-Matsu bridge. To the right, the warm and delight to overnight sojourners, Ryokan Kurashiki. Visitors know the inn for its efforts to maintain the best of what a Japanese inn could be — graceful and quiet service, beautiful and tranquil rooms. As you walk by you may smell the incense lit in the rooms before guests arrive.



In Ryokan Kurashiki's garden. The building was once a sugar storehouse.

Sometimes passersby in Kurashiki smell incense burning to honor the god of the fire, the incense lit in the kitchen before breakfast and dinner, the custom an old one special to the region. Across the road from Ryokan Kurashiki is the Koko-kan, a museum of mainly prehistoric Japanese and early Chinese archeology.

Immediately to the Koko-kan's north — and wrapping around the Koko-kan's back too — is another splendid inn of restored storehouses, Ryokan Tsurugata, run by the Kurashiki Kokusai Hotel.

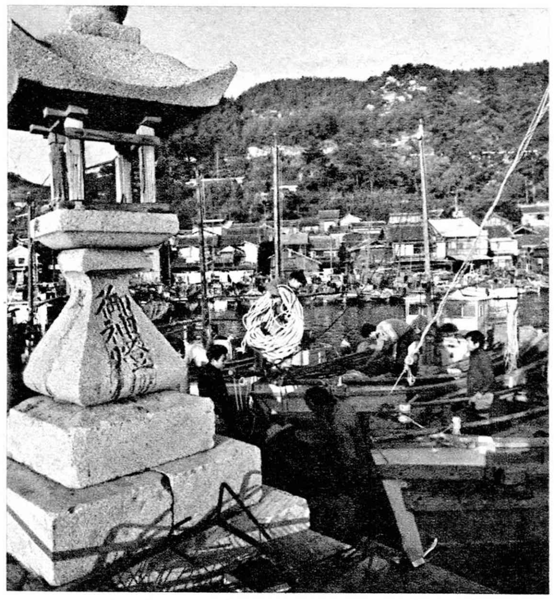
Minds alive with recent visions of hand-crafted artefacts, explore streets. Remember folkcraft's simplicity. The coat hanger, the lamp, the chair, the kettle, the fire bellows, the pot all have the simple forms of being made for working, the looking-at only secondary. Walking around corners into fresh scenes of Kurashiki architecture, remember folk-craft's honesty. The hand-woven rug, the hand-made paper, the hand-crafted chair all say, "Enjoy my imperfections. Delight in my idiosyncracies. You'll never find another just like me."

When we see and touch, especially touch, our hand-thrown pot or our hand-loomed table cloth we sense the thing as a communication. If the craftsman who made it was a good craftsman he put something of himself into his work. When I acquire his work I acquire part of him. When I buy his work and put it in my house I gain a friend.

Musing like this, go around the block behind the Koko-kan and explore the backstreets. Going south a little along the street running beside the new and magnificent Kurashiki Cultural Center, find a narrow alley to the left that leads into a temple. At the base of the stairs below the temple gate is an old doorway and house looking as though they are 200 years old — and are. The house is the priest's residence.

Further south down the same road is Ryokan Yoshiya, an inn complete with secret rooms for government spies and provincial outlaws.

But if itineraries allow more than an afternoon in Kurashiki — perhaps an evening too, go to Washuzan National Park. Known as one of the most beautiful places around the Inland Sea, Washuzan Hill rises 130 meters out of the sea offering climbers a grand vista of islets, ships, and sea. From Washuzan Hill just before dusk, watch the dozens of small fishboats steadied by small stern sails as they go out for the night's fishing. Watch the low hanging sun's last rays flare between the fishboats as their wakes cross and gleam in the shining sea.



In the low rays of the late afternoon sun, fishermen from Shimotsui, a fishing port tucked along the shoreline below Washuzan Hill, prepare their boats and gear for a night's work. They go out about 6:00 p.m. and return around 3:00 a.m.

Near the Ohara Art Gallery and next door to the Ceramics Museum is El Greco coffeehouse, a good place to drop into for coffee and a snack in mid-exploring. With its spaciousness, complete lack of clutter, heavy wooden tables and benches — plenty of knee room, fresh flowers on every table — daffodils on ours, and graceful service, El Greco has captured the very spirit of the neighborhood. Few travellers' attractions offer as much in as little uncrowded space as Kurashiki does.



In a backstreet near Kurashiki's main canal. The wall on the right is the back wall of Ryokan Tsurugaya.

Kimono: Beauty of Tradition Renewed in Modernity

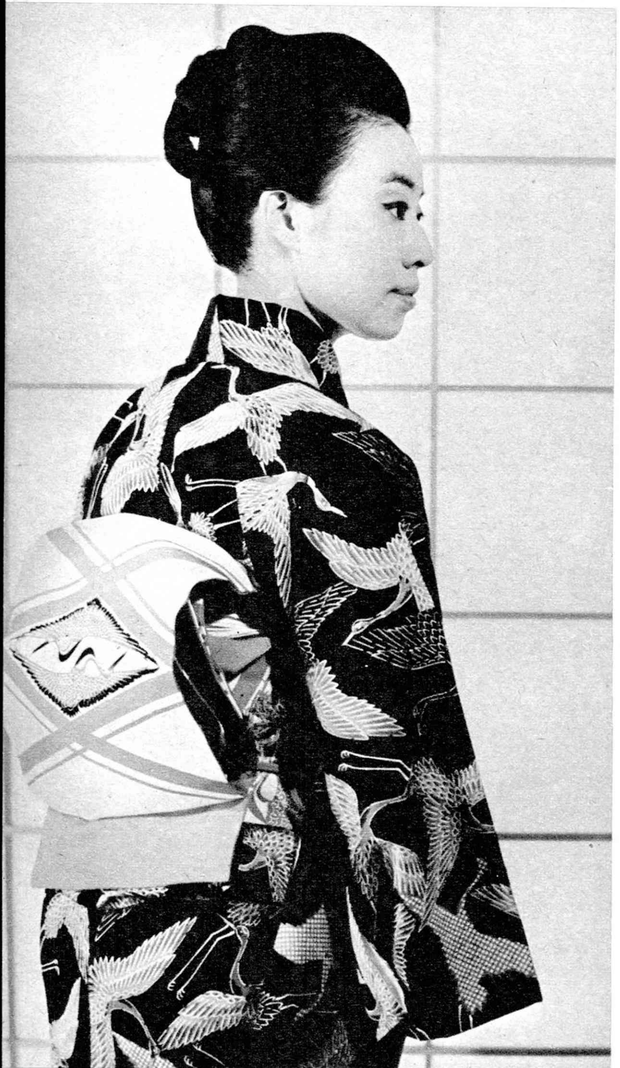


In Japan today, young women's garments for everyday wear are completely dominated by Western-style which is more functional than kimono. But this does not mean that women have abandoned the kimono. For they wear it as if by mutual consent on such occasions as wedding receptions and other functions. They know full well how kimono enhances beauty. The photo represents a street scene in Tokyo during the New Year season. A gay atmosphere pervades wherever women appear in long-sleeved kimono.

Photographed by MICHIO NOGUCHI







Text by WAKO TAI

Kimono—Covers Up Body

Kimono is a garment which covers the entire body.

Essentially, the *kimono*'s beauty comprises two aspects — that is, gorgeous colors and simple form. At the same time, it has the excellent function of concealing the general defects of the Japanese people's physical form — namely, long torso and short legs—, creating an advantage to making such a figure look beautiful. Especially, in the case of women's *kimono* of thin cloth, it is possible to express the curves of the hidden parts of the body in a subtle way. Sometimes, even various wrinkles of the *kimono*, depending on how it is worn, serve to accentuate feminine beauty.

Accordingly, *kimono,* which on the surface seems to cover up a person's body, is actually capable of vivifying the respective personality of its wearer.

Kimono may be worn either in such a way as to efface one's individuality like a doll or to express the characteristics of one's figure or the kind of beauty one desires. Such versatility is the feature of *kimono.*

Kimono—Beauty Varies According To How It Is Worn

In making *kimono,* the cloth is cut straight, while the basic form of *kimono* is fixed and common to all people. It is worn properly with the aid of *obi* (sash) and strings which are tied round the waist.

A Western-style garment is made to fit one's body in advance. It is simply put on and then zipped or buttoned up. In the case of *kimono,* however, it takes some time and trouble to wear it, and some technique is even required. This technique is called *kitsuke* (manner of dressing).

The beauty of *kimono* varies without bounds, depending on *kitsuke.* The same *kimono* looks fit for a young or a middle-aged woman, suitable for ceremonial or street wear, or even elegant or unrefined, depending on how it is worn.

In other words, a single *kimono* may create varied expressions. And this is a major characteristic of the *kimono.* This is why women, always eager to make themselves look prettier and enjoy a "metamorphosis" to that end, have an immense craving for *kimono.*

Kimono—Satisfies Desire To Enjoy a Garment

Recently, a certain department store polled 3,000 women in their teens, twenties and thirties. The question was "On what occasions do you want to wear *kimono*?" New Year Season ranked first among their replies, followed by the Coming-of-Age Ceremony (January 15). Third were a dinner party held by graduates for their teachers and the answer "When invited to a wedding reception and other parties." Then came a tea and other parties and dates in that order.

Young Japanese women of today express and conduct themselves in various, different manners according to the time, place and occasion. And *kimono* is worn for the most luxurious and delightful events.

In modern society marked by the highly advanced mechanical civilization, there is a widespread tendency toward functionalism. On the other hand, however, there is a growing inclination to give value to what at a glance seems wasteful or irrational and to seek the peace and diversion of mind amid the daily bustle and hustle. That is why the more deep-rooted in daily life Western-style garments become, the greater attention the *kimono* draws and the greater boom it enjoys.

For present-day people who are nostalgic about "waste" and seeking greater room for mental freedom, kimono, which enables one to enjoy dressing oneself, may well be called the most fitting apparel.

Kimono—Origin Of Japanese Women's Grace

Japanese women have been acclaimed for their feminine grace and modesty. And *kimono* has much to do with this.

In feudal days (Tokugawa Period — 1603 to 1867), a rigid class system, divided into *samurai,* farmers, artisans and merchants, was firmly fixed, and *kimono* was also strictly regulated according to classes. In those days, the notion was prevalent that it was women's sole duty to stay at home and take care of domestic affairs. Therefore, women's *kimono* was made primarily for the convenience of homework and rather restricted from a viewpoint of outside activity. *Kimono* thus played what may be called a role in tying down women to their homes. Furthermore, there were various taboos in women's *kimono*-wearing etiquette. For instance, they were forbidden to walk with long steps and thus show their calves, or to roll up sleeves to the extent of showing the upper arms. Women, when wearing *kimono,* were thus required to keep their body scrupulously covered up. And as time went by, this custom served to foster and implant unique grace and modesty in their character and behavior. In Japan today, young women prefer Western-style garments for everyday wear. But Japanese women in general have not yet lost the feminine grace nurtured by *kimono.*

Kimono—A Symbol Of Japan's Nature

Kimono is also symbolic of Japan's four seasons.

Japan's nature is characterized by seasonal changes. And the people, born in such environment, have cherished and fostered a sentiment of love for nature and the pleasure of coexisting with it. This mental attitude has blossomed into fine arts and literature rich in unique sentiments and emotions. Moreover, seasonal flowers and landscapes have been taken up as main motifs in the patterns of *kimono* even for everyday wear. In particular, *kimono* became all the more gorgeous and graceful thanks to the marked development of dyeing and weaving techniques from the Momoyama Period (toward the end of the 16th century).

This traditional beauty has been further polished by a fresh sense of modernity, giving birth to the new beauty of *kimono* as we see today.

In present-day life prone to be removed from a sense of season and Mother Nature, only the *kimono* makes us directly feel Japan's traditional beauty closely connected with the four seasons and nature.

Right: A young woman in her best kimono pays her New Year Day homage at the Sensoji Temple at Asakusa in Tokyo.





Up to the end of the Edo Period (1867), women's best kimono had a long skirt section as seen in the photo. When standing in such gorgeous kimono the colorfully patterned skirt fans out on the floor. At present, however, such kimono is retained only as a wedding gown and by geisha who are the best dressers in gorgeous traditional kimono.









Tea serving by Mrs. Soko Kanabayashi, an instructress, who has been practicing the traditional art for more than 10 years. Anyone desirous of becoming a full-fledged tea ceremony instructor must master not merely tea serving manners but also all other related matters, such as flowers and pictures for adorning the tea-ceremony room and utensils for tea serving.





Left: Girls gathered for a lesson in the tea ceremony. Usually clad in minis or maxis, they are conducting themselves gracefully in beautiful kimono and watching the teacher with keen attention. Above: Flowers are being arranged by way of ornament in the tea-ceremony room. Both tea ceremony and flower arrangement are popular among young women, and girls going to lessons in these traditional arts are seen frequently on the streets. Through these lessons, they also acquire time-honored etiquette and manners.

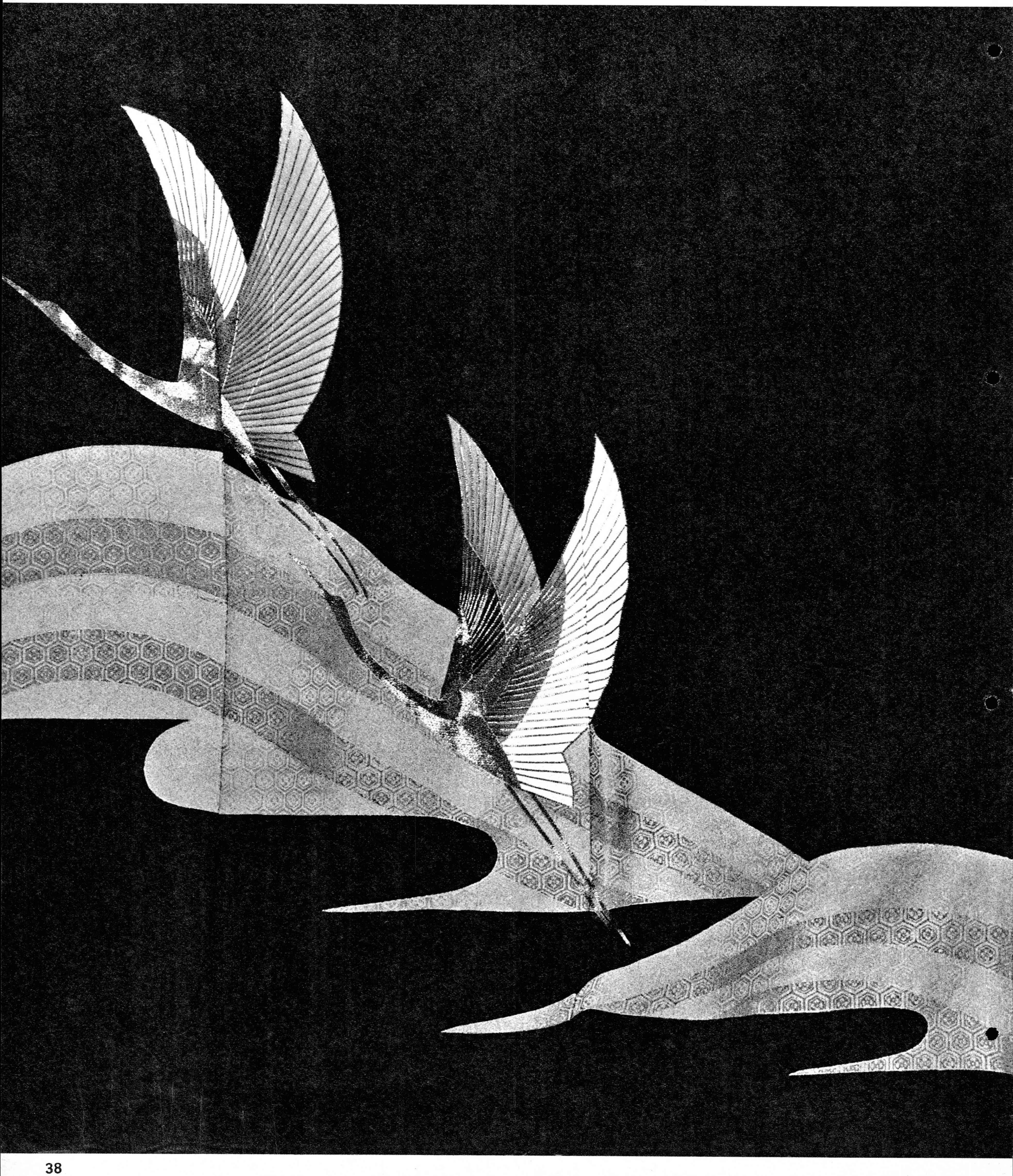
Kimono and Obi: Culmination of Dyeing and Weaving

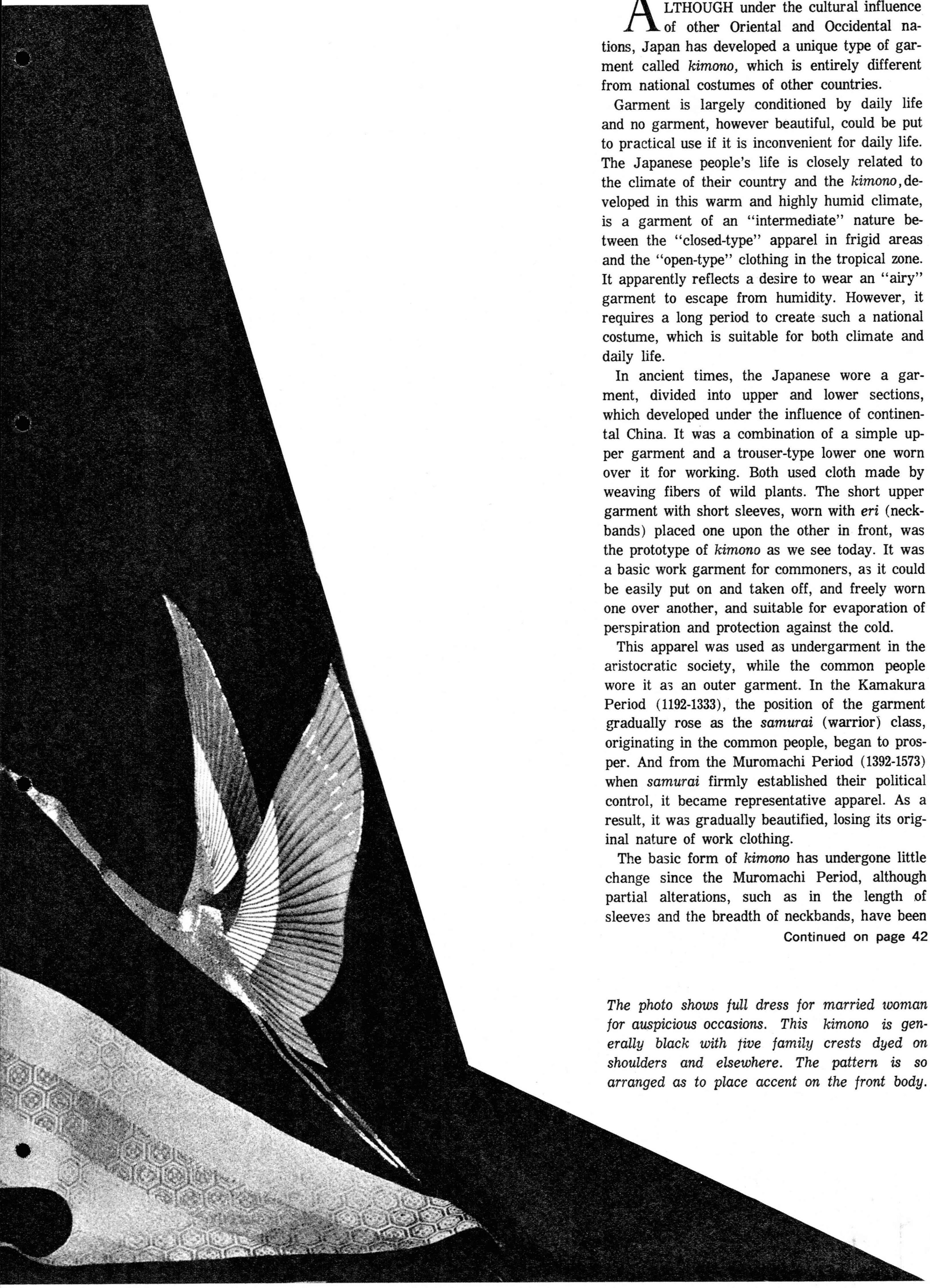
These kimono resembling pictures painted on folding screens are both "furisode" (long-sleeved kimono) of "Yuzen-zome." Patterns keynoted by vermilion and golden colors are boldly arranged all over.











ALTHOUGH under the cultural influence of other Oriental and Occidental nations, Japan has developed a unique type of garment called *kimono,* which is entirely different from national costumes of other countries.

Garment is largely conditioned by daily life and no garment, however beautiful, could be put to practical use if it is inconvenient for daily life. The Japanese people's life is closely related to the climate of their country and the *kimono,* developed in this warm and highly humid climate, is a garment of an "intermediate" nature between the "closed-type" apparel in frigid areas and the "open-type" clothing in the tropical zone. It apparently reflects a desire to wear an "airy" garment to escape from humidity. However, it requires a long period to create such a national costume, which is suitable for both climate and daily life.

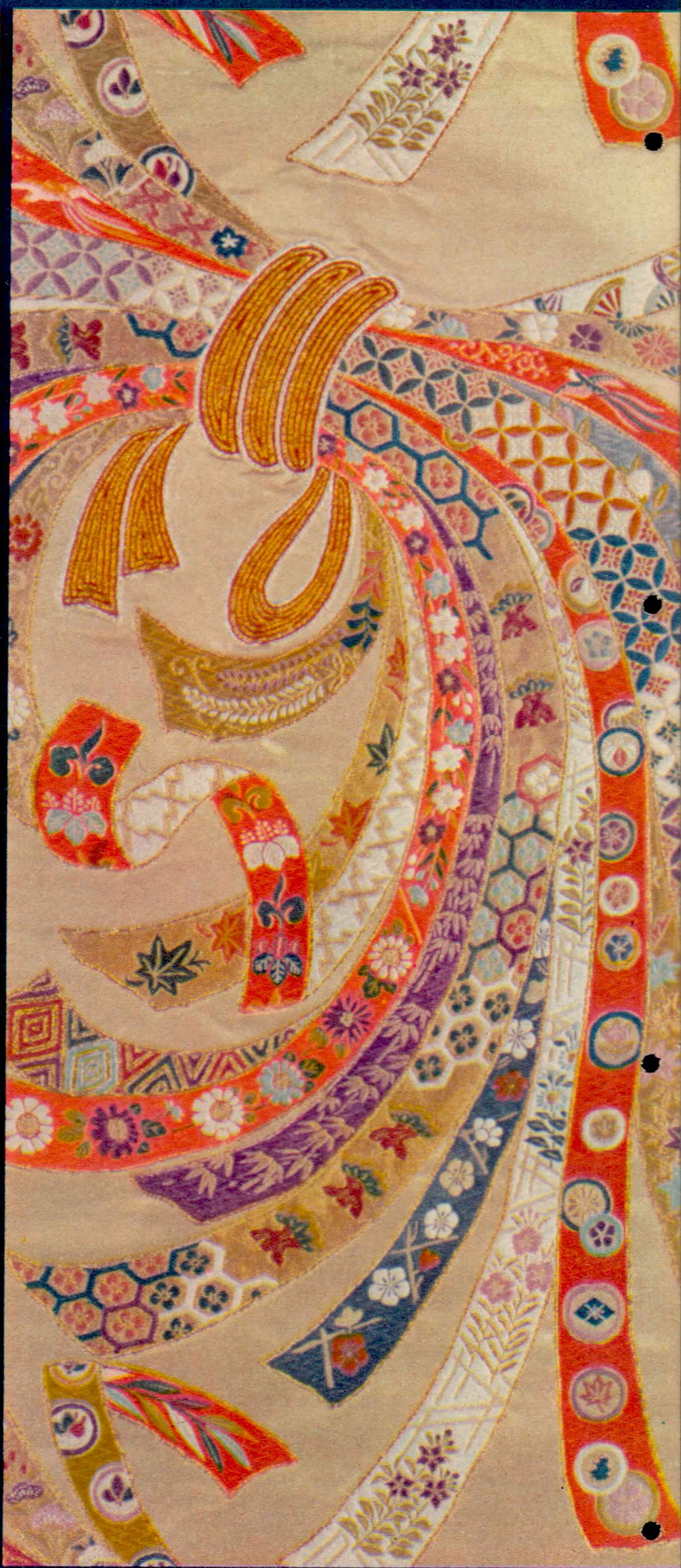
In ancient times, the Japanese wore a garment, divided into upper and lower sections, which developed under the influence of continental China. It was a combination of a simple upper garment and a trouser-type lower one worn over it for working. Both used cloth made by weaving fibers of wild plants. The short upper garment with short sleeves, worn with *eri* (neckbands) placed one upon the other in front, was the prototype of *kimono* as we see today. It was a basic work garment for commoners, as it could be easily put on and taken off, and freely worn one over another, and suitable for evaporation of perspiration and protection against the cold.

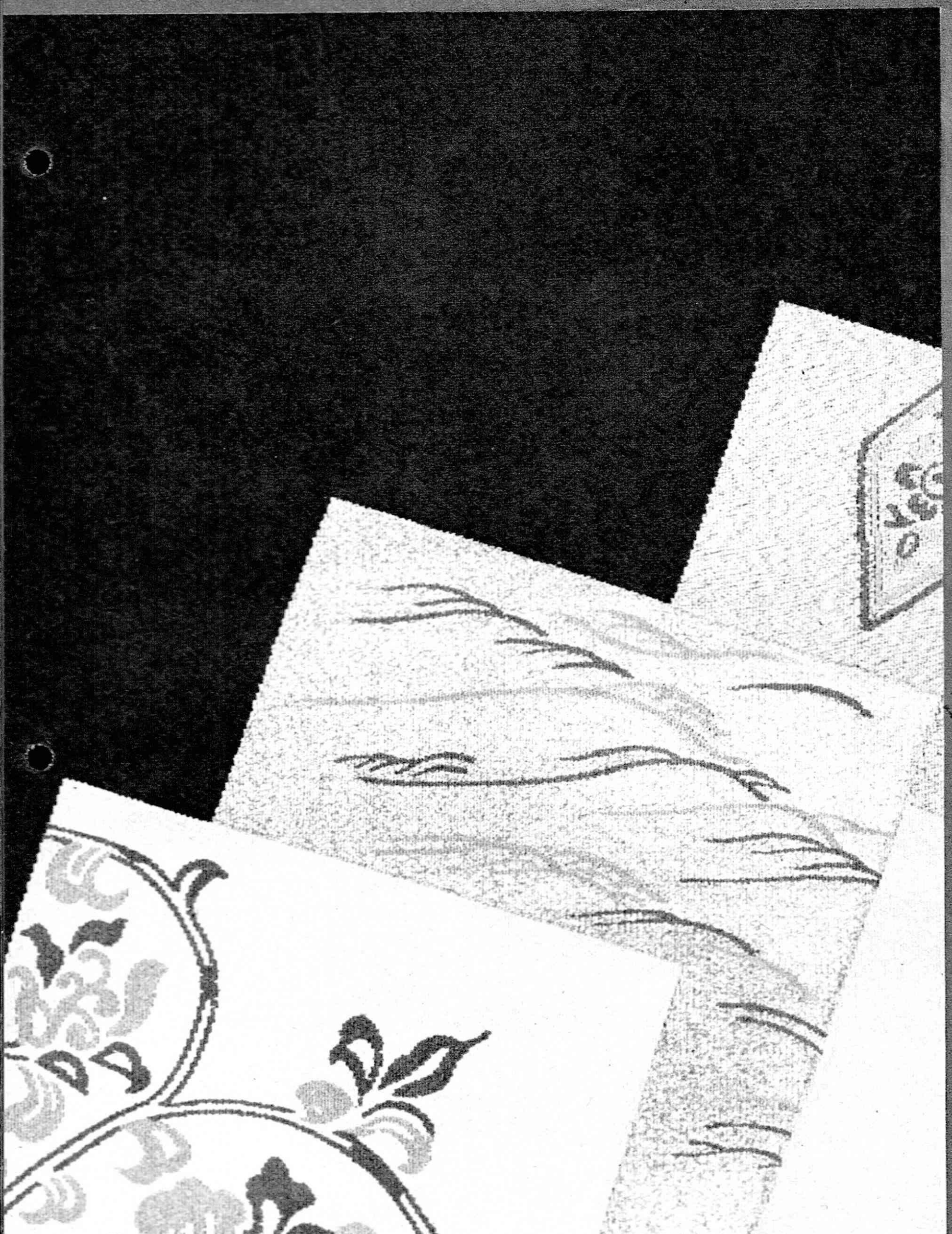
This apparel was used as undergarment in the aristocratic society, while the common people wore it as an outer garment. In the Kamakura Period (1192-1333), the position of the garment gradually rose as the *samurai* (warrior) class, originating in the common people, began to prosper. And from the Muromachi Period (1392-1573) when *samurai* firmly established their political control, it became representative apparel. As a result, it was gradually beautified, losing its original nature of work clothing.

The basic form of *kimono* has undergone little change since the Muromachi Period, although partial alterations, such as in the length of sleeves and the breadth of neckbands, have been

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The photo shows full dress for married woman for auspicious occasions. This kimono is generally black with five family crests dyed on shoulders and elsewhere. The pattern is so arranged as to place accent on the front body.

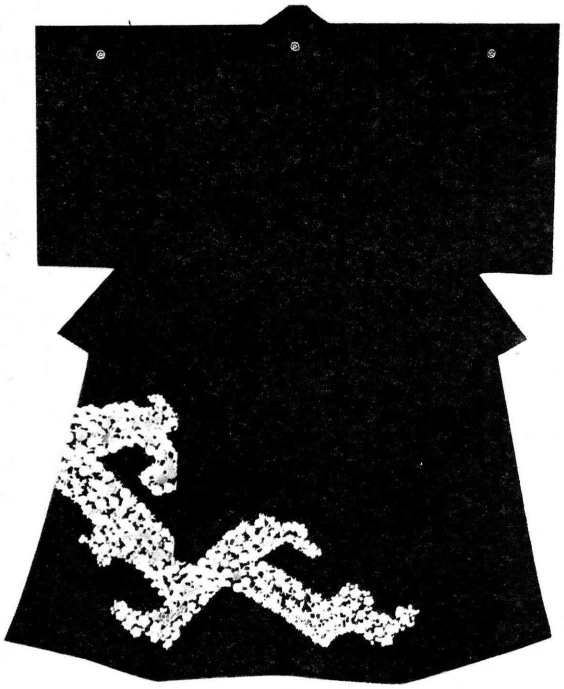






"Obi" constitutes a key factor in enhancing the beauty of kimono as a whole. Both the ground and patterns are elaborate and gorgeous. An appropriate "obi" is chosen for each type of kimono, such as for ceremonial or street wear, depending on the place and atmosphere, so that a charming balance is achieved.

Continued from page 39

observable with the passage of time. Therefore, the changes and variety of *kimono* are confined largely to material, dyeing and patterns.



The photo shows "Tomesode" or full dress for married woman. This kimono is mostly black with family crests on shoulders and elsewhere.

Mainly used as material were silk, linen and cotton. At first, silk was used exclusively by aristocrats, but from the Muromachi Period onwards, it gradually spread among the people at large owing to the development of commerce. Although the class system of feudal days affected garments in various ways, the use of silk prevailed among rich merchants as well from the middle of the Edo Period (1603-1867).

In those days, gorgeous *kimono* contests were held among the wives of wealthy merchants in Kyoto and Edo (old name of Tokyo). Among sumptuous *kimono* seen at such contests were one showing a design of a nandin tree embroidered on black ground with real corals sewed on to represent the fruit of the three, and another with a landscape of Kyoto, embroidered with gold and silver threads. Pictures of beautiful women by the famous Utamaro and other *ukiyoe* (woodblock print) artists vividly depict the customs of the common people of the Edo Period, particularly the charm of women's *kimono*. In those days, efforts to enhance the beauty of *kimono* were made respectively in the *samurai* class centering on feudal lords, the common people dominated by wealthy merchants, and entertainment circles centering on courtesans. And these efforts influenced one another, to make *kimono* more and more colorful.

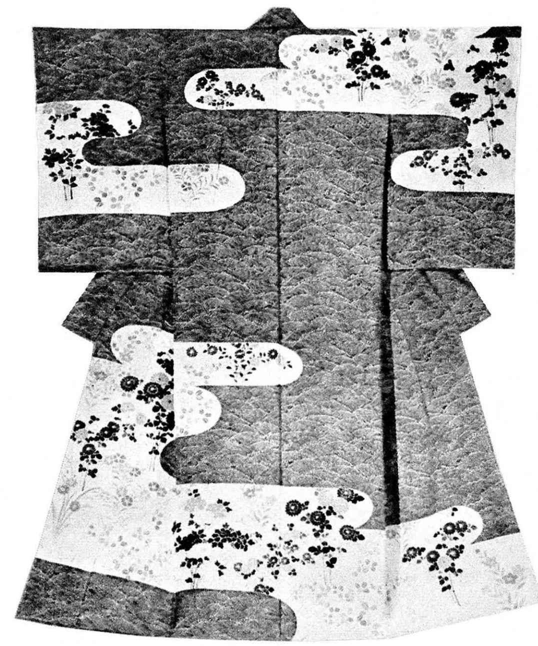
Flax, cultivated widely in Japan from olden times, provided the main material for the apparel of the common people up to the Meiji Era. Linen was popular because it is durable and can be used as plain cloth. However, most used among the commoners was cotton cloth, which can be produced by a simpler process than silk and linen, retains warmth, is easy to dye, feels soft and can enhance the lines of human body. Cotton was representative *kimono* cloth for the general public which could not afford silk.



Sleeves of "furisode" (long-sleeved kimono) are usually as long as about one meter.

JAPAN'S advanced dyeing and weaving techniques cannot be neglected as key factors in the beauty of *kimono*. There are two basic methods of dyeing—that is, the dyeing of patterns on white cloth and the weaving of patterned cloth with threads dyed in advance. The former developed mainly in Kyoto and the latter in provinces where the cottage industry thrived. *Kyo-zome* (dyed cloth of Kyoto), developed in the ancient capital, is still observable at wedding and other ceremonies where women wear gorgeous *kimono*. Highly popular as *Yuzen-zome* the variations of patterns and designs are seemingly quite boundless. The beautiful *kimono* of *Yuzen-zome*, the variations of patterns and designs are seemingly quite boundless. The beautiful *kimono* of *Yuzen-zome* with traditional patterns of flowers, birds and landscapes stands in a class by itself among the garments of the world and is now much sought after in other countries. Notable among other dyeing methods are *Shibori-zome* (white patterns are formed by dipping cloth, tied with cords at various spots, into dye) and *Komon-zome* (dyed with pattern stencil placed on cloth to print fine patterns). These dyeing methods are still in wide use.

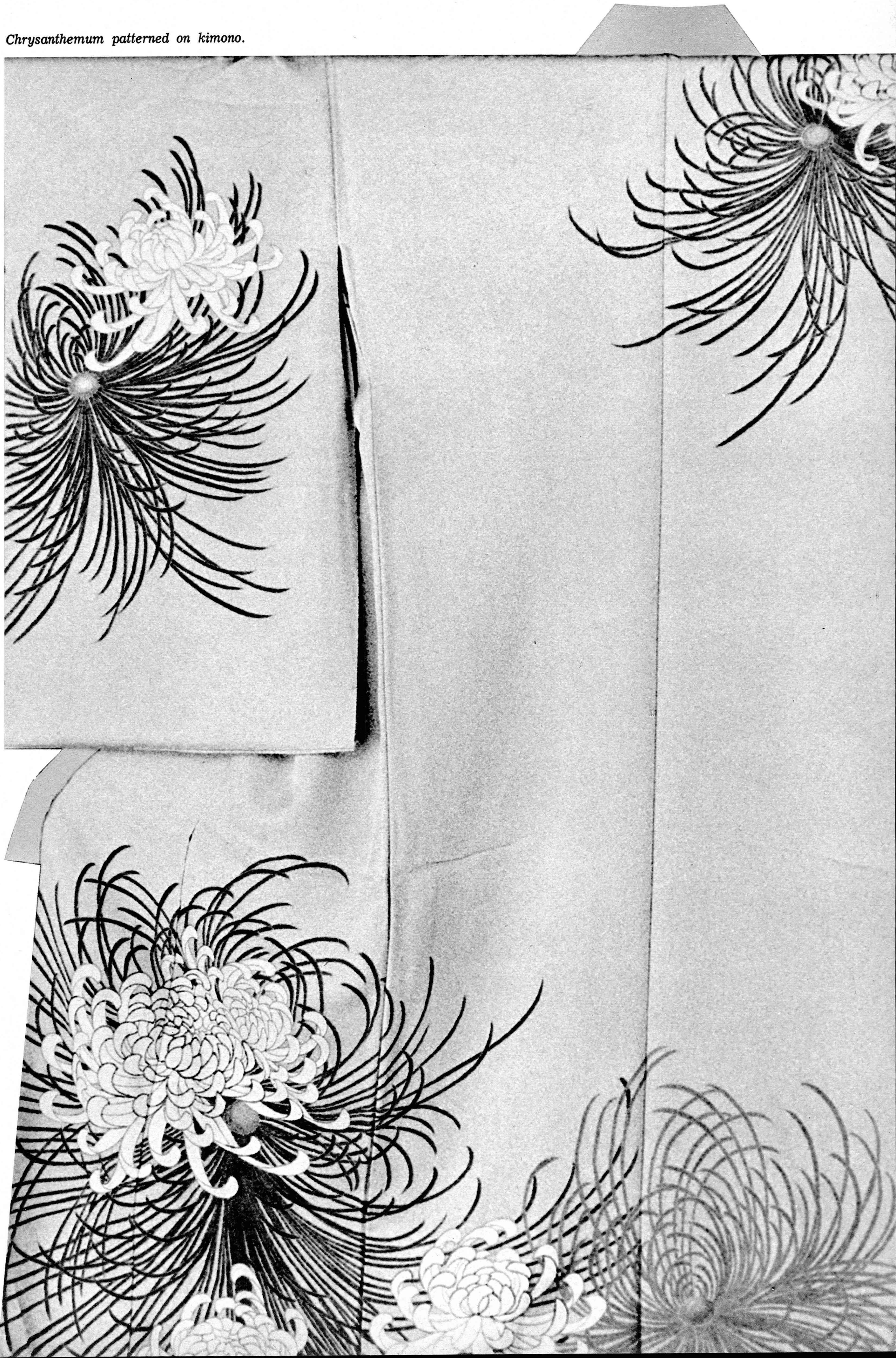
Meanwhile, as the width of the *obi* (sash for women) increased and *obi* itself became an important ornament, the patterns of *kimono* came to be greatly influenced by it. For the *obi* provides the only strong accent to *kimono* by crossing it transversely. The development of *obi* has given rise to various patterning methods, such as the spread of patterns all over from the chest and back down to the bottom of the skirt, and a pattern running diagonally across the skirt section.

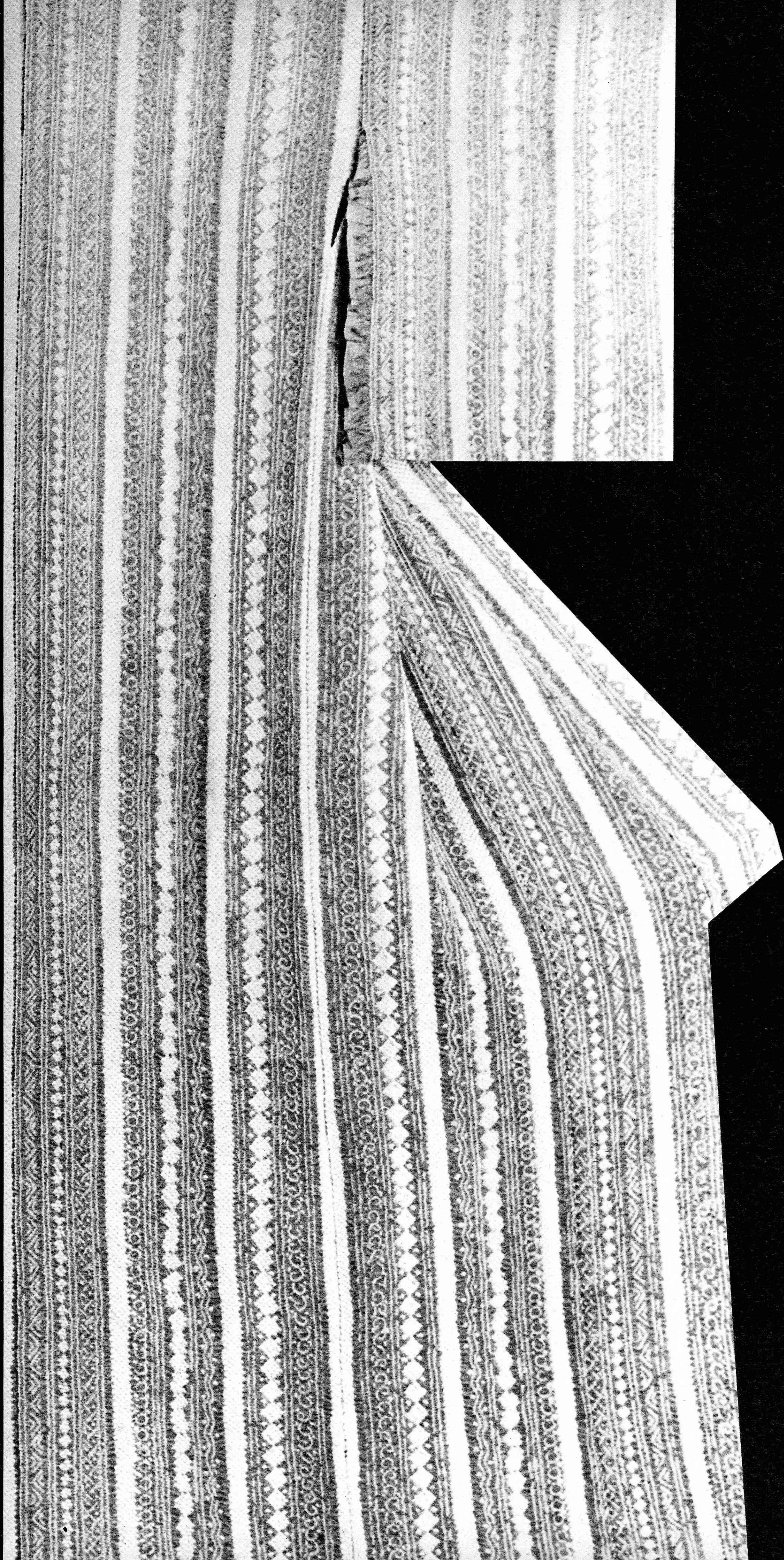


"Homongi" or visiting dress. Sleeves of this type of kimono average about 50 cm. in length.

Nowadays, the word *kimono* means a one-piece garment folded over in front and held together by *obi* regardless of cloth, pattern and dyeing. *Kimono* consists of such parts as sleeves, *migoro* (body) and *eri* (neckband). Sleeves and *migoro* covering both front and back are symmetrical. A marked characteristic of *kimono* is that the material is cut straight in disregard of the human body's curves. And *kimono* is made with or without lining. Lined *kimono* called *awase* is worn from around October to May, and unlined *kimono* named *hitoe* from June to September. Typical of the latter is *yukata* for everyday wear at the height of summer. It is made of cotton cloth and designed for long wear, as shown by a special shoulder patch.

Chrysanthemum patterned on kimono.

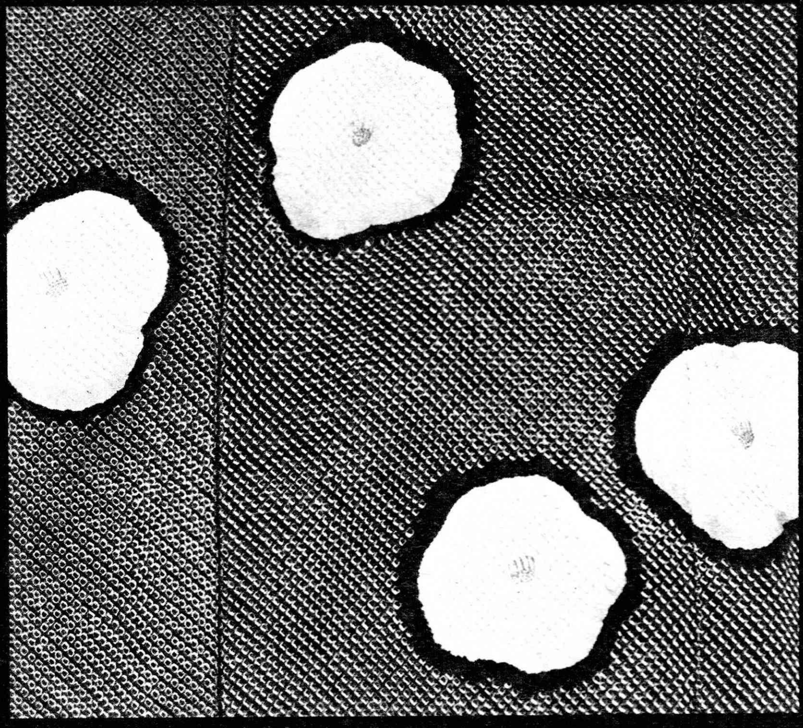
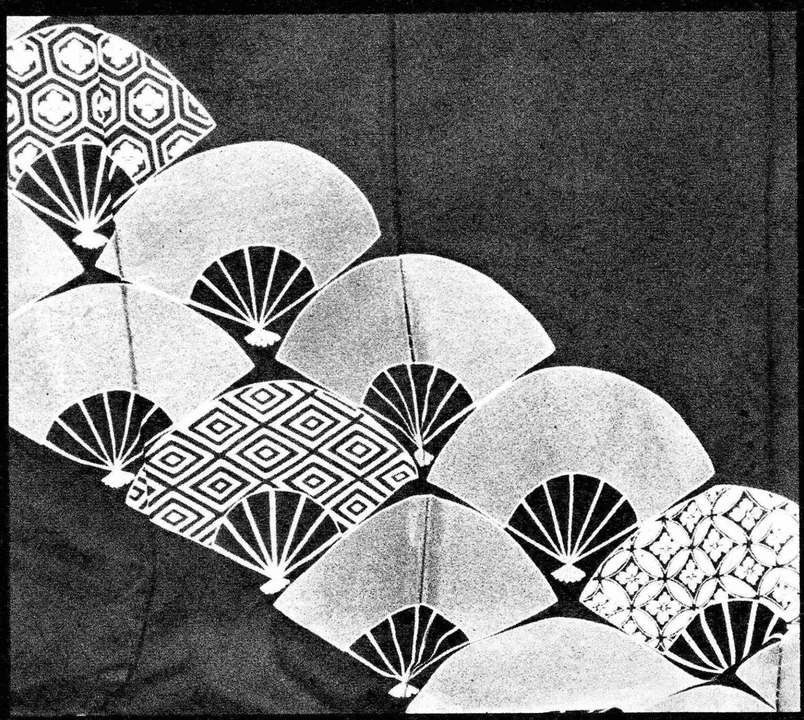


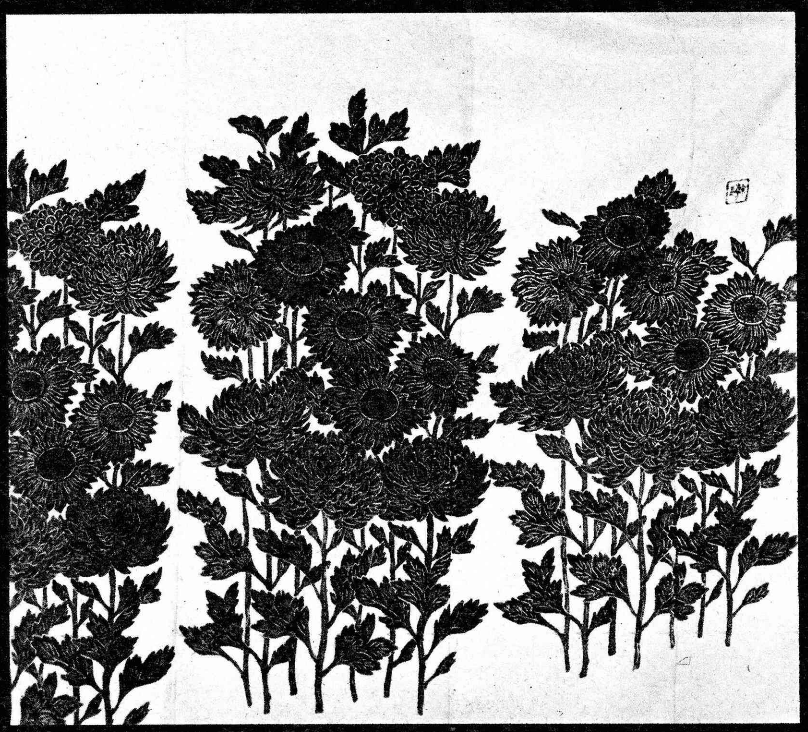


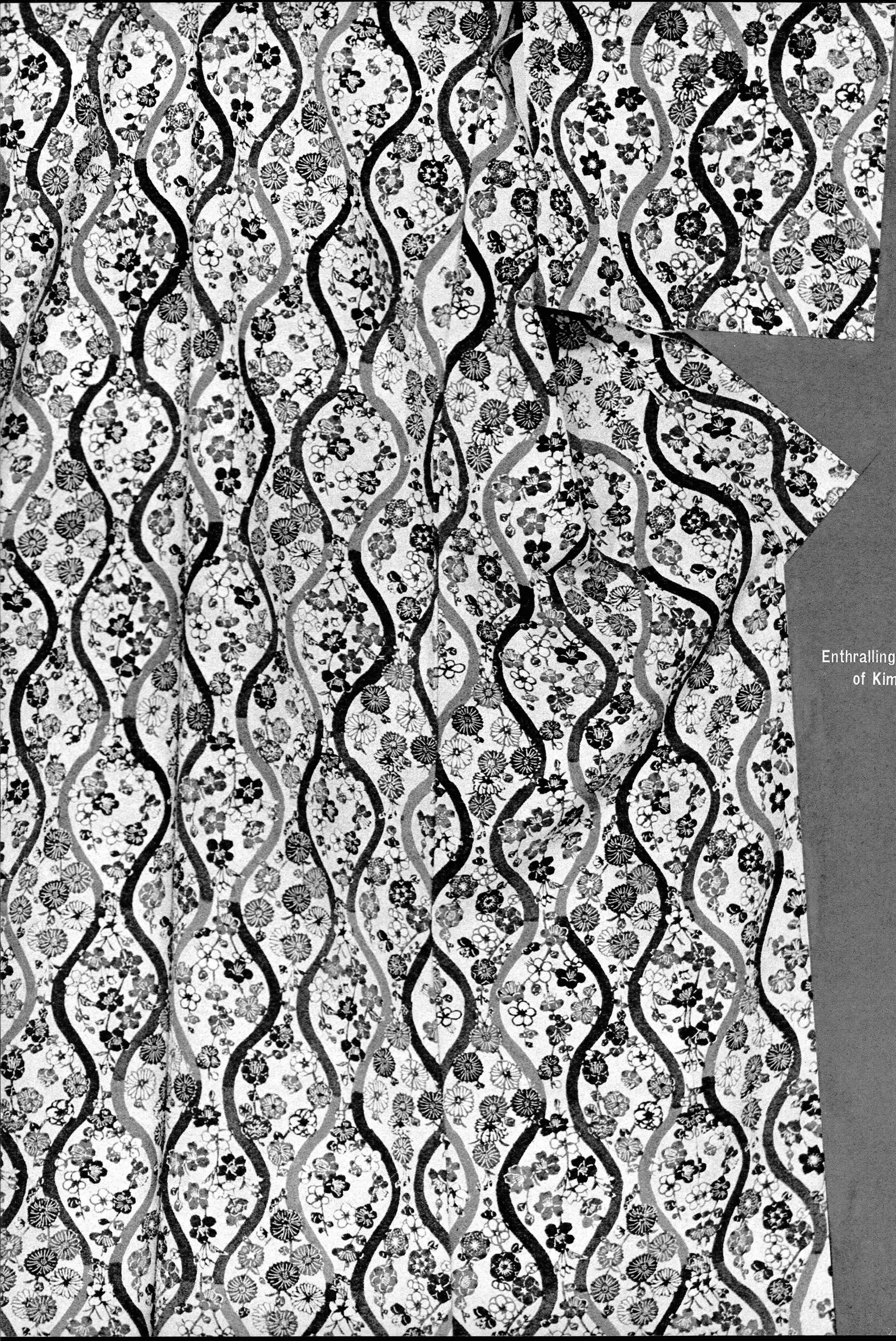
Enthralling Patterns of Kimono

There are many attractive patterns of kimono; which are divided into abstract one combining straight and curved lines, and concrete patterns. The latter represent pictures from nature, and a glance is enough to understand what is depicted—flowers and birds, for instance. Abstract patterns include checked and diamond-shapes patterns and combinations of circles. Concrete patterns generally portray flowers to emphasize feminine grace, and plum, cherry, wisteria, chrysanthemum and orchids have been preferred from olden times. Also, such flowerless trees as pine and bamboo are used frequently as kimono patterns on account of the interesting shapes of their trunks and leaves. But most characteristically Japanese among the concrete patterns are natural landscapes. Among these are patterns of water motif, such as beautiful curves of flowing water, waves and cascades. There are also patterns connected with weather, such as clouds, mist and snow. And a sense of season is always sought in kimono with the aid of patterns suitable for each season. It may appear that patterns of kimono are created endlessly. Actually, however, it is hard to design new patterns one after another. Accordingly, there are ancient patterns used repeatedly as well as new creations.

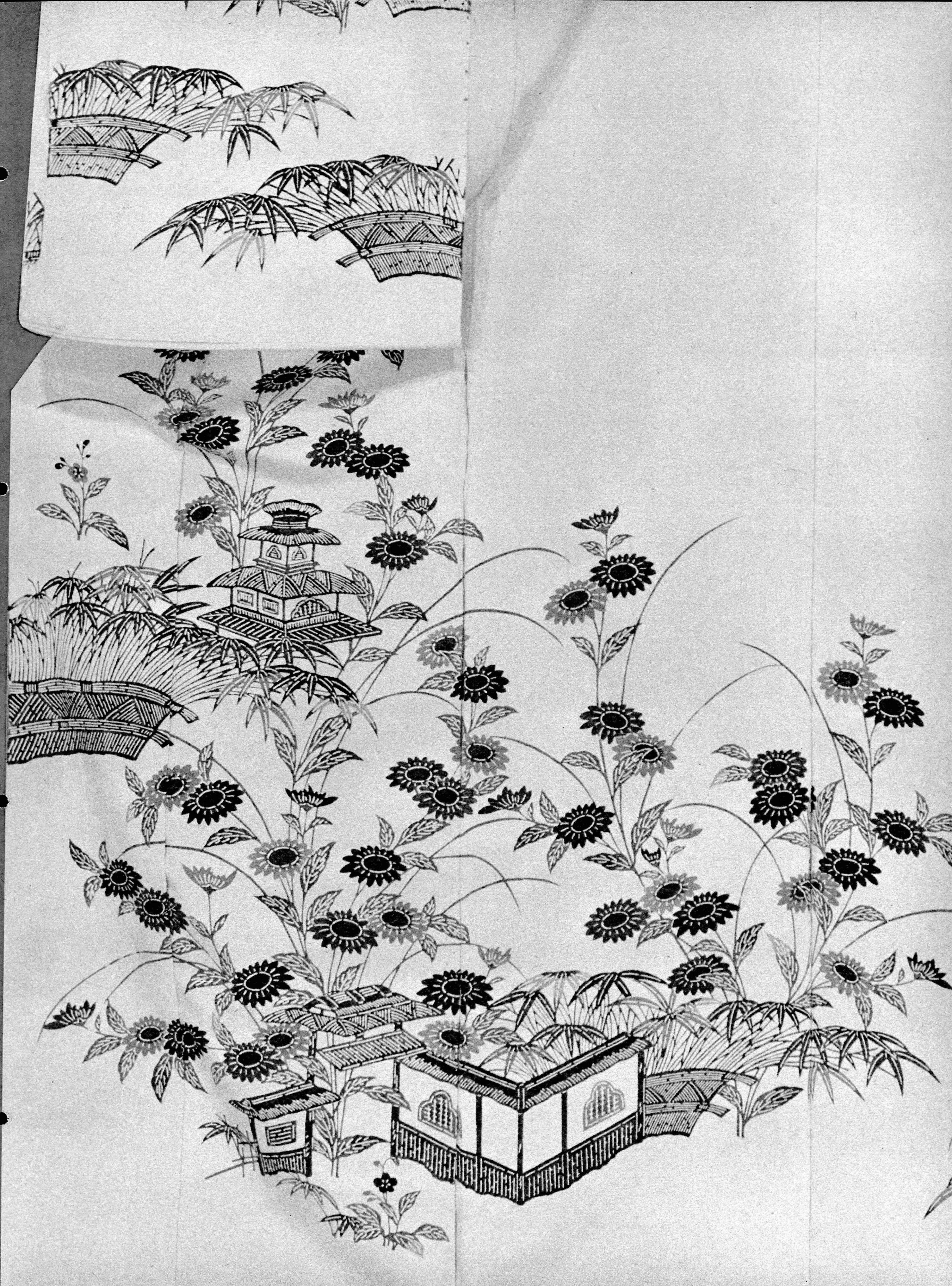
Photos by courtesy of Kishiya きしや



Enthralling Patterns
of Kimono



Pride in Handicraft
Craftsmen Create Beauty of Kimono

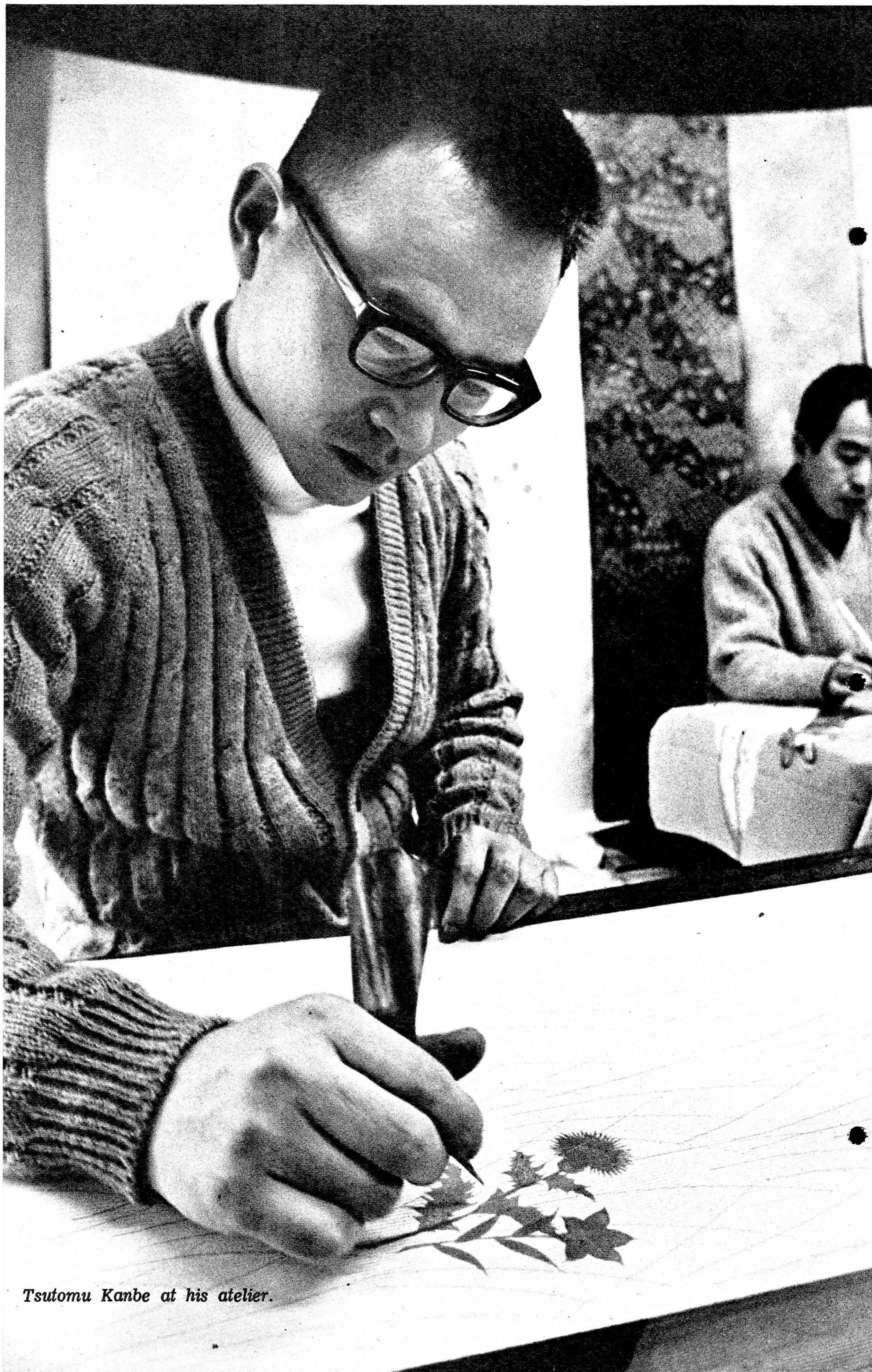
Kimono is synonymous with beauty, and represents the cream of Japan's time-honored handicrafts — particularly dyeing and weaving techniques. And it is still produced through craftsmanship requiring great skill, which may seem rather anachronistic in this age of mass production and mass consumption. Of course, *kimono* is also mass-produced, but really fine *kimono* can only come from the elaborate handwork of highly skilled artisans. Introduced here are those craftsmen who have inherited the traditional techniques through the centuries and are now devoting themselves to the task of creating still more beautiful *kimono* — to make women look still more charming and beautiful.

YUZEN-ZOME

Yuzen-zome is representative of Japan's dyeing techniques, designed to portray multi-colored patterns and pictures freely on white silk cloth. The technique, it is said, was originated by Miyazaki Yuzensai, a painter in Kyoto, toward the close of the 17th century. Today, Kyoto is still the center of *Yuzen-zome. Kimono,* made of cloth dyed by the *Yuzen-zome* process, is said to be "moving picture" and is particularly gorgeous among the various *kimono.* The dyeing process from white cloth to finishing is roughly divided into 14 stages and several hundred shops in charge of these respective stages are scattered around Kyoto. The most important of these specialized techniques is the process of thinking out the composition and color tones of patterns and drawing them on white cloth.

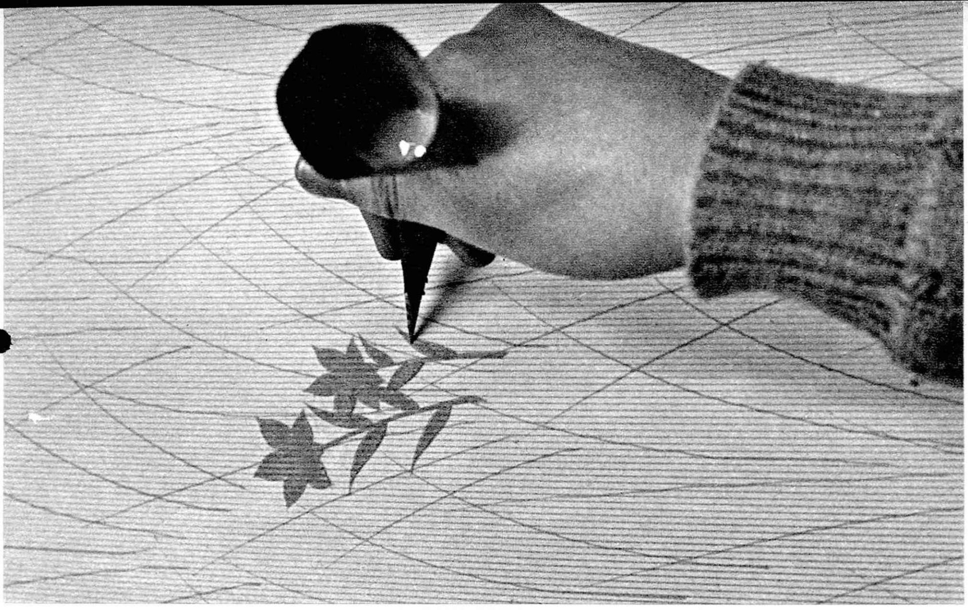
This process may be simply explained as follows: (1) A rough sketch is made on white cloth with a blue vegetable dye, which melts readily when dipped in water and thus can be removed easily. (2) *Bosen-nori* (anti-oozing paste) is placed along the outline of patterns with *nori-zutsu* (paste-tube) so that different pigments used in coloring may not intermingle. *Nori-zutsu* made of paper has a metal tip with a small hole. When it is squeezed with the fingers, a thread-like paste issues through the hole. (3) The patterns are colored with various brushes, large and small. Then the patterned cloth is turned over to a shop in charge of the next stage — that is, washing off the paste with water.

The photos show the atelier of Mr. Tsutomu Kanbe of Kyoto. Born to a shop engaged in *Yuzen-zome,* he started to learn the dyeing techniques at the age of about 15. Even a man of artistic talent, it is said, needs to train for as long as 15 years before becoming a *Yuzen-zome* expert on his own account.



Tsutomu Kanbe at his atelier.

Photographed by MASAMICHI SUMIYOSHI



Left: Placing patterns with paste tube.
Below: Patterns are colored with brushes.

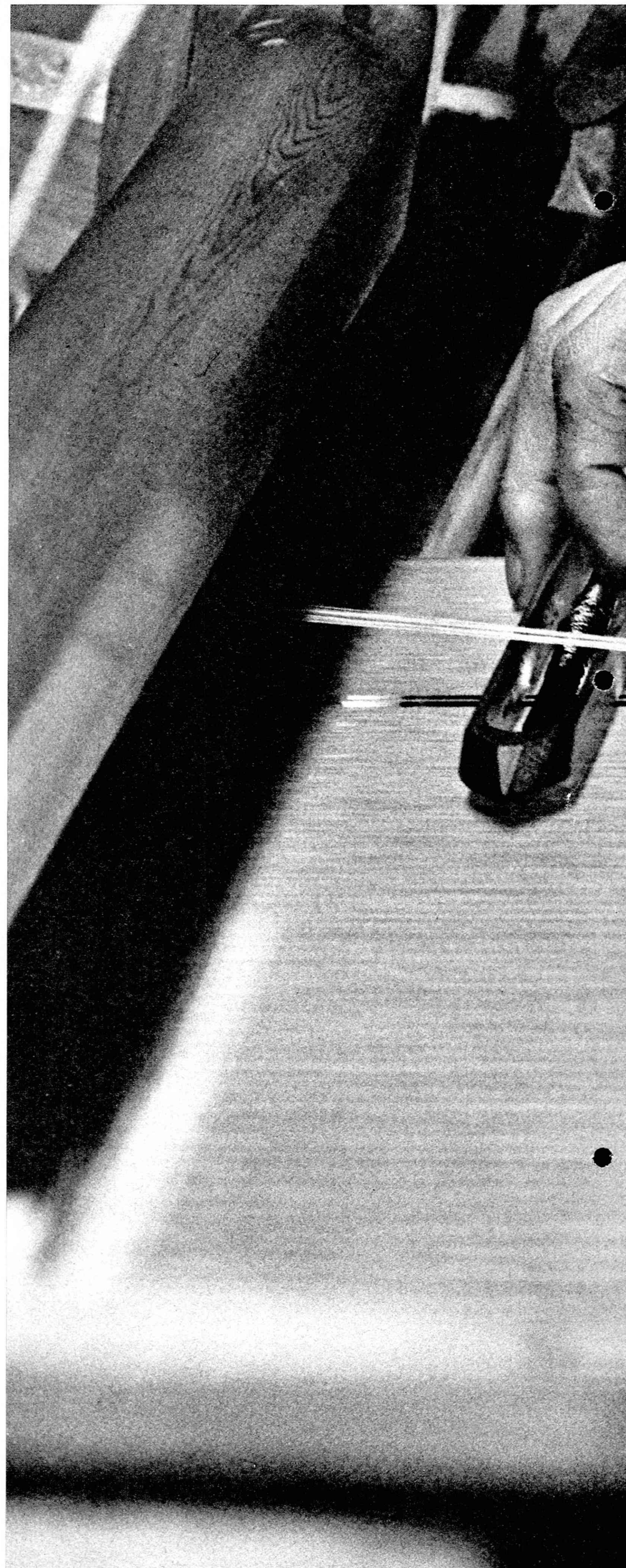


NISHIJIN-ORI

Nishijin-ori (brocade) is a highly sophisticated silk fabric produced in the Nishijin section of Kyoto. This fabric with more than 500 years of glorious tradition to its credit is highly valued both at home and abroad for its gorgeous beauty. As is the case with *Yuzen-zome,* the production process of *Nishijin-ori* is ramified into many specialized stages culminating in the weaving of multi-colored yarns into a splendid fabric on a loom. But most important is the process of making use of the loom to weave the fabric.

Two types of looms are used — i.e., hand and power (automated). Of late, there has been an increase in power looms which can be operated with high efficiency even by unskilled workers. However, high-class fabrics best preserving the tradition of *Nishijin-ori* can be produced only by a hand loom. In the case of power loom, yarns of up to only about eight colors are used, but a skilled craftsman using a hand loom can weave with yarns of over 50 colors. Introduced here is the Kawamura Orimono (fabric) in Kamigyo Ward of Kyoto, which specializes in the manufacture of high-class *Nishijin-ori* fabrics with hand looms. At these shop, skilled craftsmen with 20 or 30 years experiences are weaving brilliantly colored *obi* (sash) with old hand looms. *Yuzen-zome kimono* and *Nishijin-ori obi* — this is indeed a combination representing the culmination of beauty in *kimono*-clad women.





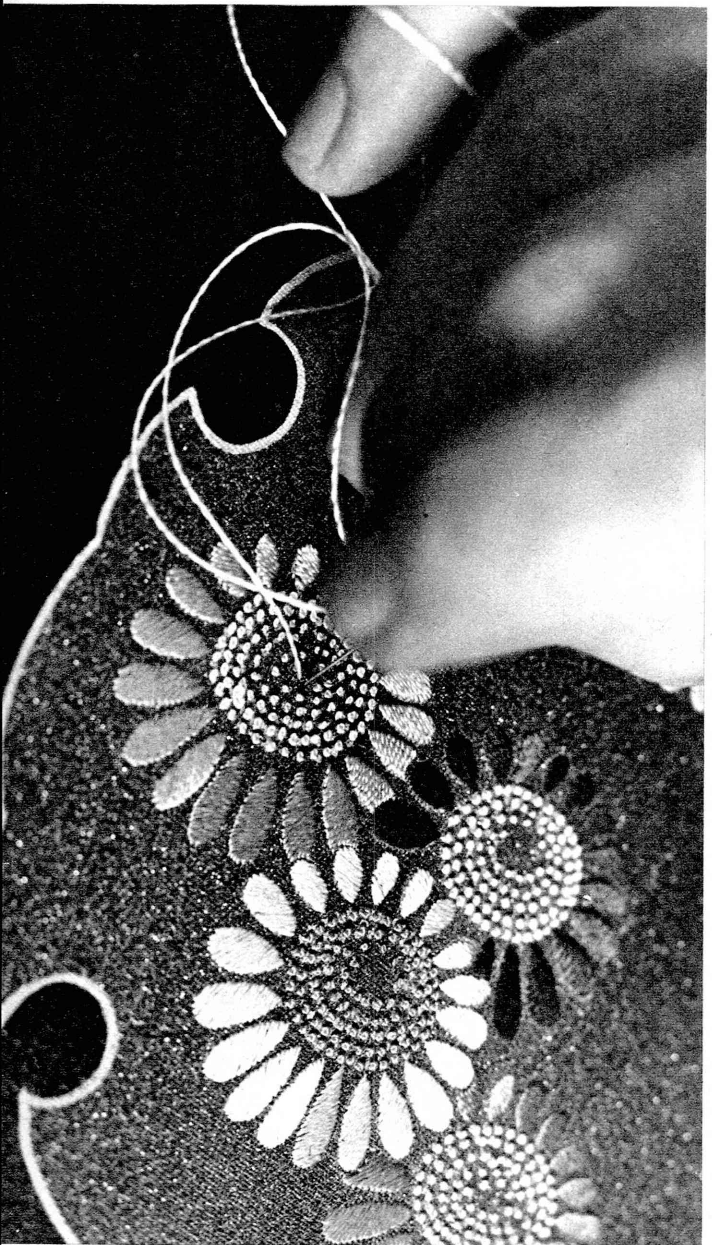
Factory of Kawamura Orimono.



Hand loom of Nishijin-ori.

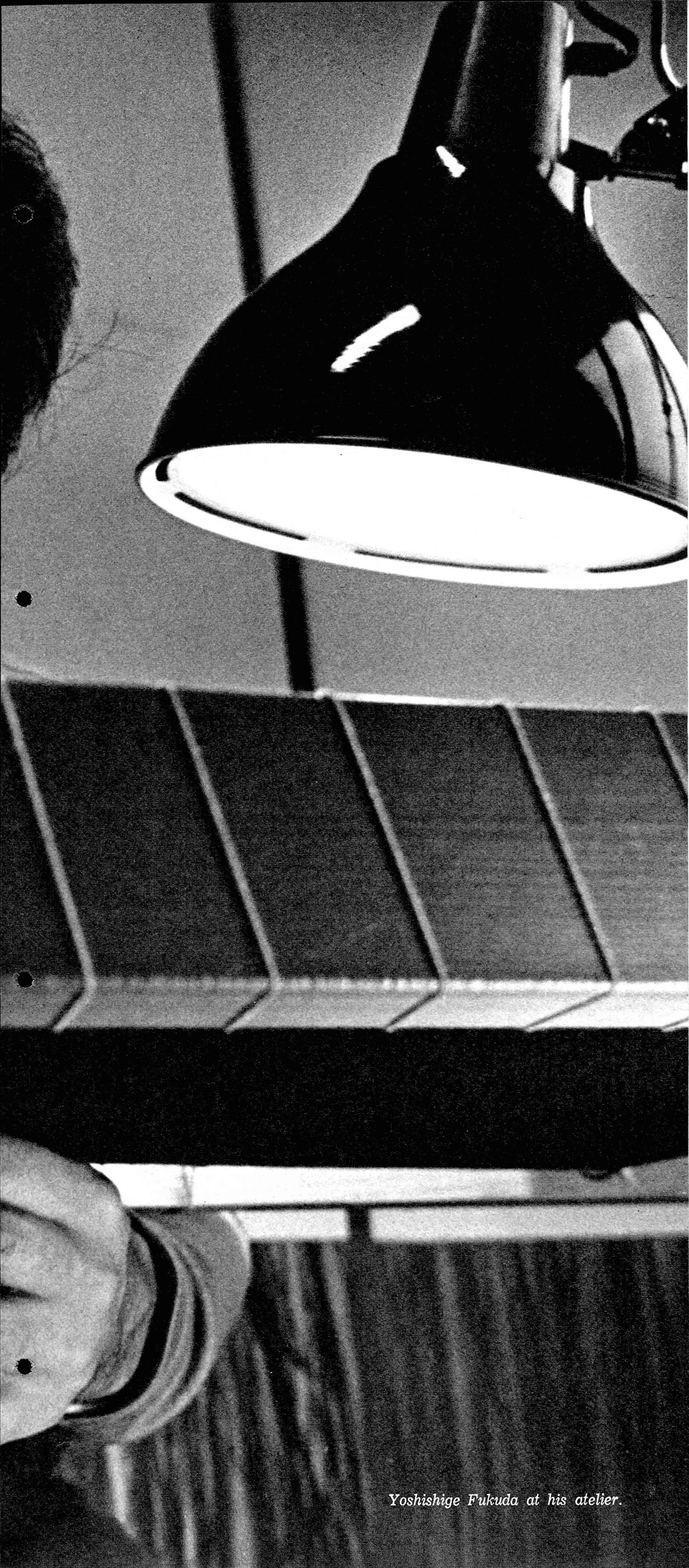
EMBROIDERY

Another important traditional handicraft contributing to the beauty of *kimono* is embroidery, which freely sews various patterns onto cloth with only one needle. Embroidery has a very long history. But it flourished most in the latter half of the 17th century when thanks to a lasting peace luxury was a way of life. In Kyoto, there are still craftsmen who have inherited the traditional embroidery techniques from those days. Mr. Yoshishige Fukuda, introduced here, is one of them. From his finger tips emerge various patterns with solid beauty peculiar to embroidery, so different from the beauty of dyed or woven patterns.



From Fukuda's finger tips emerge patterns.

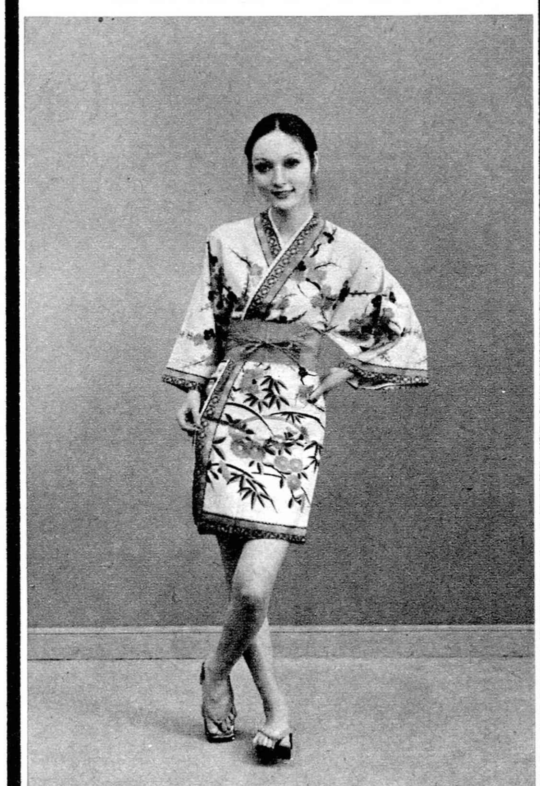




Yoshishige Fukuda at his atelier.



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BANGI-ZOME

(WOODBLOCK PRINT ON SILK FABRIC)

Bangi-zome is a unique method employed by Mr. Yasuie Koyama. To explain the technique briefly, diverse patterns are carved on wood blocks the size of a match box or at most, a cigarette packet. Then the blocks are painted with colors, placed on cloth and struck with a hammer. As a result, the patterns are printed on the cloth. This is a sort of woodcut printing. And it requires really painstaking efforts as several hundred wood blocks are needed to make a single *kimono*.

This technique is Mr. Koyama's unique process. But it is more accurate to say that he has successfully revived a long-extinct traditional handicraft. What is believed to be the oldest fabric dyed by the *Bangi-zome* process is still preserved at the Shosoin Treasure Depository in Nara. (It was made at least more than 1,200 years ago.) Furthermore, there are relics indicating that the technique lasted until the Kamakura Period (1182-1333), but then dried out.

Mr. Koyama, originally a *Yuzen-zome* craftsman, has succeeded in resuscitating the unique printing process after years of intensive study based on such relics. At present, this technique is employed only by Mr. Koyama, his son Tetsuo and several disciples.



Carved blocks and various chisels.





Tetsuo Koyama



Yasuie Koyama

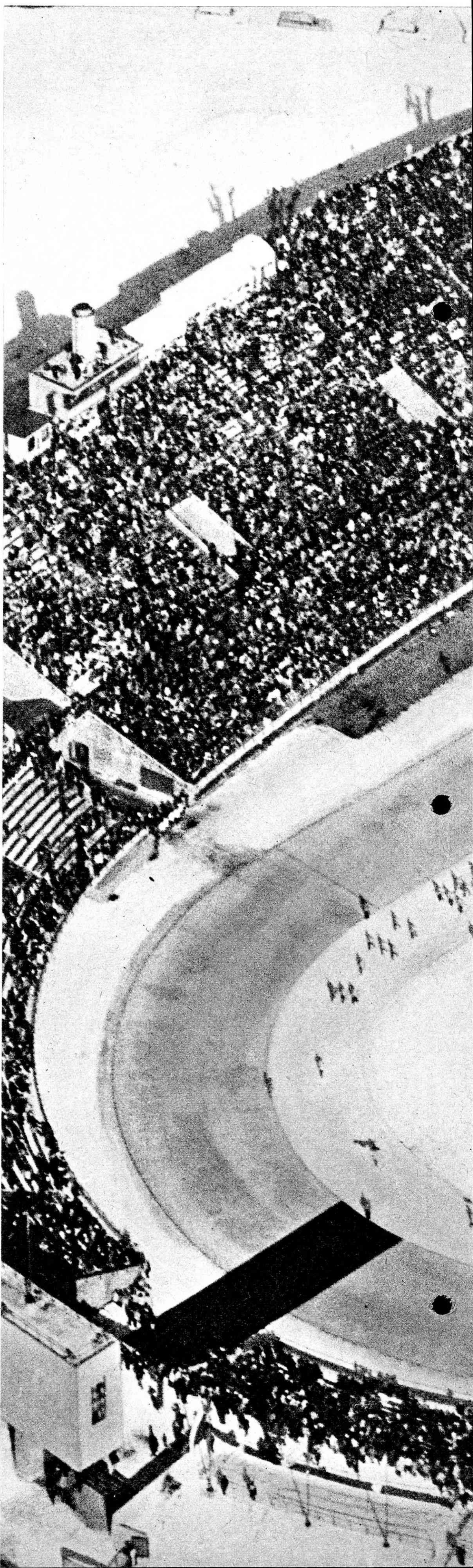
Sapporo International Winter Sports Week

Rehearsal for Sapporo Winter Olympics

The 11th Olympic Winter Games in Sapporo—the first "snow festival" of its kind in Asia—will take place in the northern Japan city from February 3 next year. And a dress rehearsal for the Games—that is, the Sapporo International Winter Sports Week or the Pre-Olympics as it is generally called—was held for eight days from February 7 to 14 this year. It was designed to test various athletic facilities and practice the management of the Games in advance.

The winter sports meet proved the biggest ever





Above: At the opening ceremony, after the team of the participating nations marched into the Makomanai Speed Skating Center and lined up at the center of the rink, about 400 primary school children of Sapporo, holding balloons in hands, skated into the rink, forming a gay human circle around the athletes. Right: An aerial view of the opening ceremony at the Makomanai Skating Center.

Photos by KPS

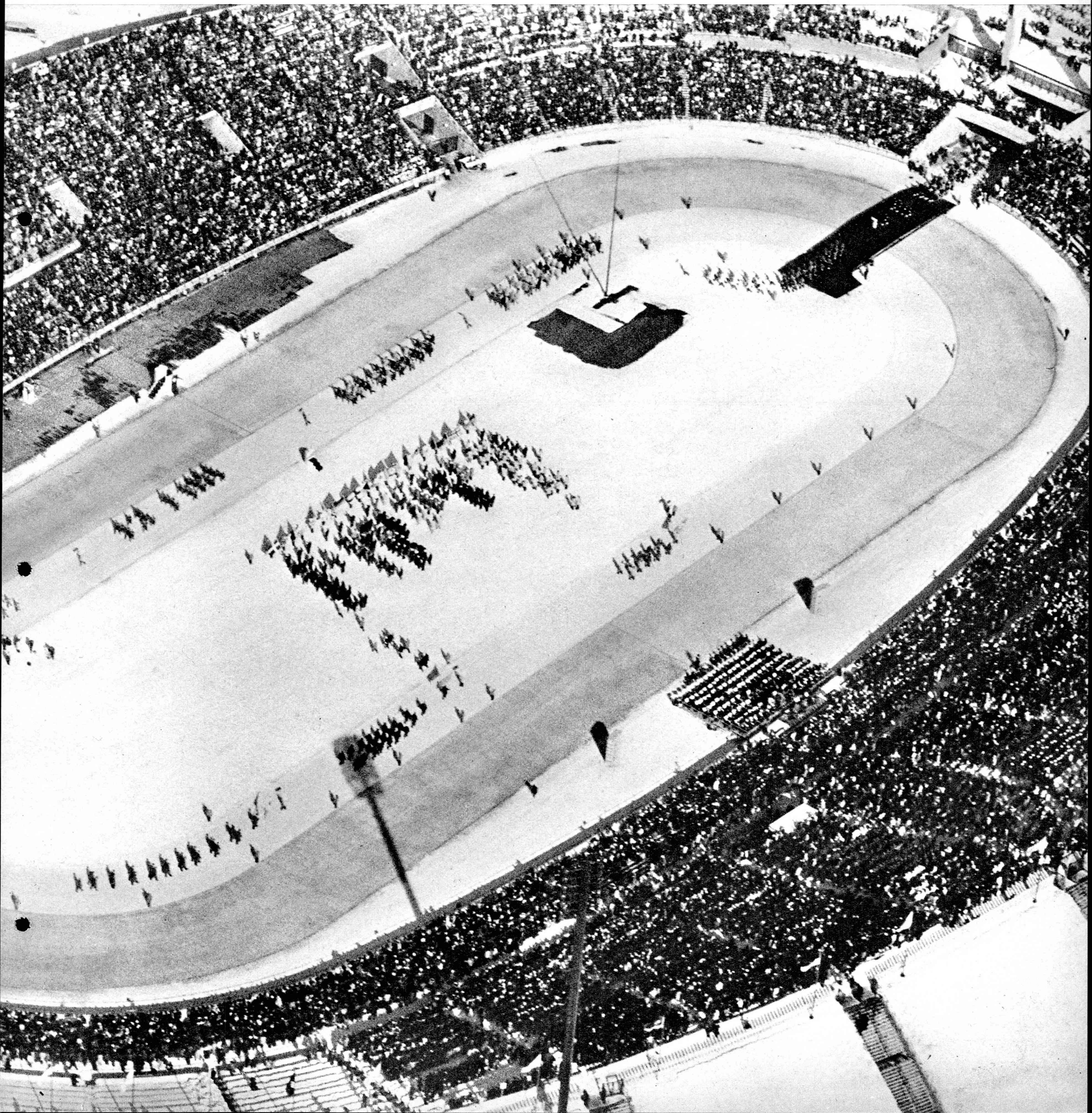
Pre-Olympics with a total of 1,556 athletes and officials (492 foreigners and 1,064 Japanese) taking part from 22 countries.

An opening ceremony was held at the Makomanai Speed Skating Center from 11 a.m. February 7 in the presence of Their Imperial Highnesses the Crown Prince and Princess. Under the clear blue sky, as many as 26,000 spectators gathered at the center, surrounded by a silver-white landscape. Athletes from various countries marched into the center, led by their national flags, raising the curtain on the grand winter festival.

Women's downhill race starting at 1:30 p.m. February 7 set off a series of 35 events in six sports—skiing, skating, ice hockey, bobsleigh, luge and biathlon—at 13 athletic sites, newly constructed for the Winter Olympics at a total cost of 9,200 million yen. These sites boasting the most advanced facilities turned out highly popular among foreign athletes as well. Typical of them are the Makomanai Speed Skating Center and the Okurayama Jump Hill.

Sapporo, the host city, is the seat of the Hokkaido Prefectural Government with a population of 1,010,016. The biggest city in northern Japan, which has grown fast in recent years, it is crisscrossed with a checkerboard of streets. The athletic sites are marked by great proximity to the heart of the city.

Young men and women from many countries with a keen eye on next year's Olympics unfolded brilliant skills in the silver-white setting. The first event of the sports week—women's downhill



race—took place at Mt. Eniwa overlooking Lake Shikotsu on February 7 under the blue sky with 53 athletes, including 10 foreigners, taking part. Interest centered on what performance the foreign participants would turn in and how much ground, if any, the Japanese women could win among the superior foreign athletes. The result was that the foreign participants monopolized the top ten, led by Annie Famose of France. This vividly showed the far greater strength of foreign athletes in women's downhill race. Meanwhile, Yukio Kasaya, Japan's hope for the Olympic jumping events, won the gold medal in the 70-meter jumping competition, joined by the world's first-rate athletes, amid loud cheers by tens of thousands of spectators. A capacity crowd packing the Makomanai Indoor Ice Arena was enthralled by the graceful and rhythmic performance of Miss Julie Holmes, the American winner of the women's figure skating title, while at the Makomanai Speed Skating Center, a woman member of the North Korean delegation, the first athletic team to visit Japan from that country in seven years since the Tokyo Olympics, put up a good fight, drawing a big applause. Besides, such sports as bobsleigh, luge and biathlon, attracted keen attention, since many Japanese saw them for the first time.

On February 14, all events smoothly came to an end, and a closing ceremony was held in the Makomanai Indoor Ice Arena, the site of ice hockey and figure skating, at 7 p.m. in the presence of Their Imperial Highnesses Prince and



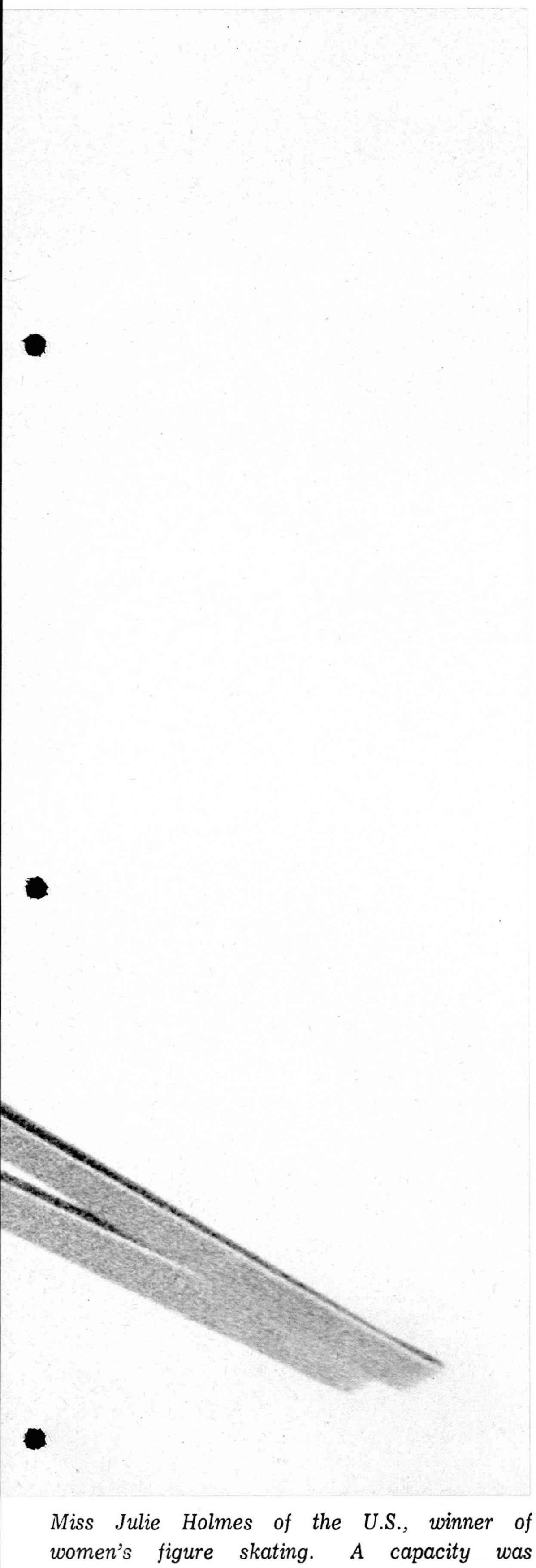
Yukio Kasaya, Japanese winner of the 70-meter jumping event. Amid spectators' loud cheers, he leaped 84.5 and 83.5 meters respectively in the first and second trials with a beautiful form, showing a wonderful skill.

Princess Hitachi. After the athletes of the participating countries marched in, gold, silver and bronze medals were awarded to the winners of the week-long winter sports event.

Favored by fine weather, the meet proved successful by and large, and Secretary-General Tomoo Sato of the Organizing Committee described it as a fair success.

Miss Annie Famose of France, winner of women's giant slalom with time of 1:42.42.







Miss Julie Holmes of the U.S., winner of women's figure skating. A capacity was captivated as she skated throughout the rink, dancing gracefully and boldly.



Two-men bobsleighing took place at the Mt. Teine Bobsleigh Course. In this event, the participants sped down the 1,580-meter course, hardened with snow and ice, four times. Placing was made with the total of four clockings. Photo shows a W. German Team.





Hasse Boerjes of Sweden, who won men's 500-meter speed skating with a dynamic form making the most of his great stature.





Left: A night view of Sapporo from the Okurayama Jump Hill. Athletes, who jumped here, said they felt as if they were leaping into the city. Above: Start of men's cross-country relay. This sport has developed in Northern Europe which have few high mountains. It is a "marathon in snow" through thickets and up and down hill.



Below: Fluttering Olympic flag, Sapporo's emblem and Japanese national flag. In the background is Okurayama Jump Hill. Right: Marcello Varallo of Italy, winner of men's downhill race.

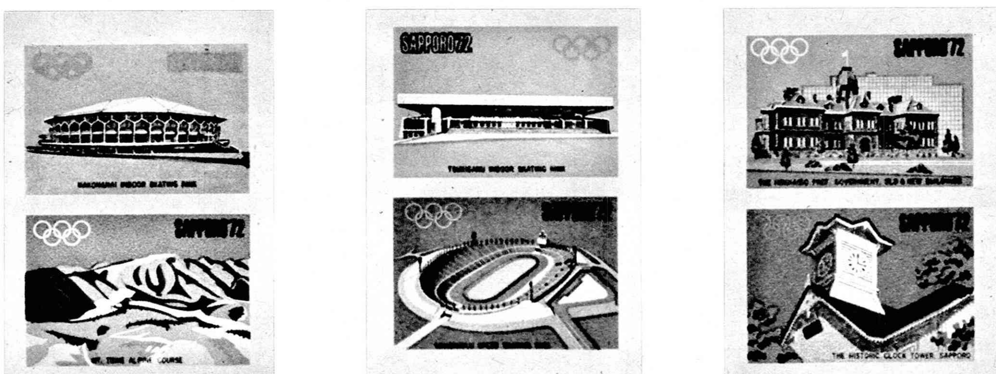


Winter Olympic Stamps and Seals

Recently, seals and postage stamps commemorating the Sapporo Winter Olympics have been placed on sale. 25 seals form one set priced at one dollar, while there are two types of stamps available at 20 yen each.









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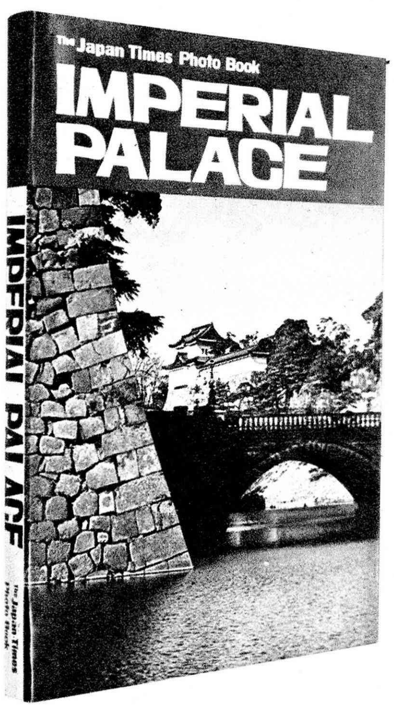
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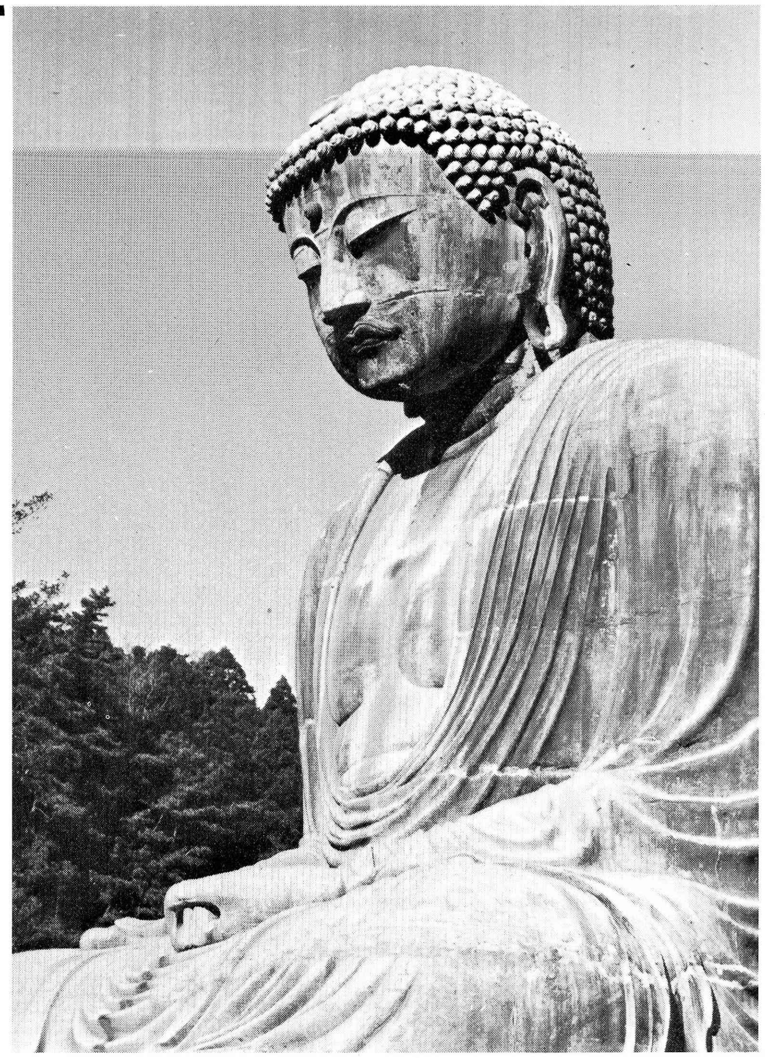
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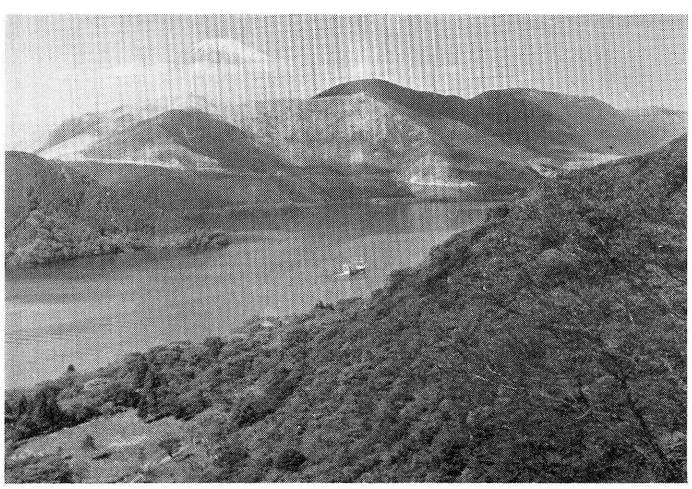
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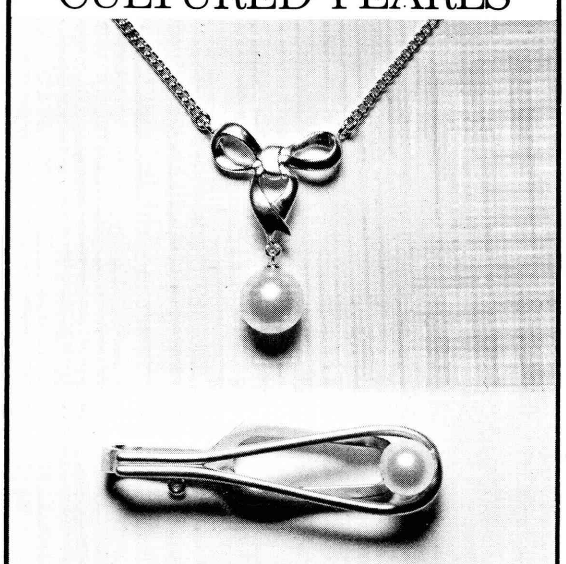
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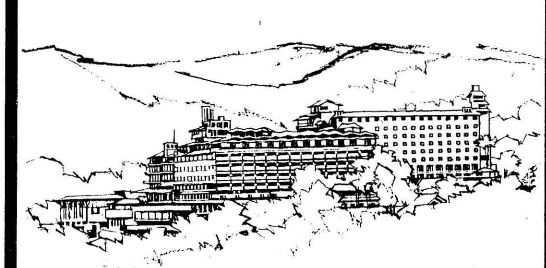
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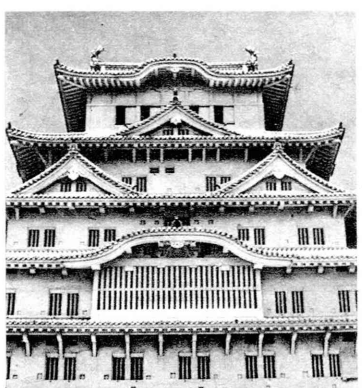
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EDITOR: Mitsuo Suzuki
EDITORIAL STAFF: Masami Suzui, Machiko Shirae
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Japanese Currents

LEISURE

Amphibian Bicycle



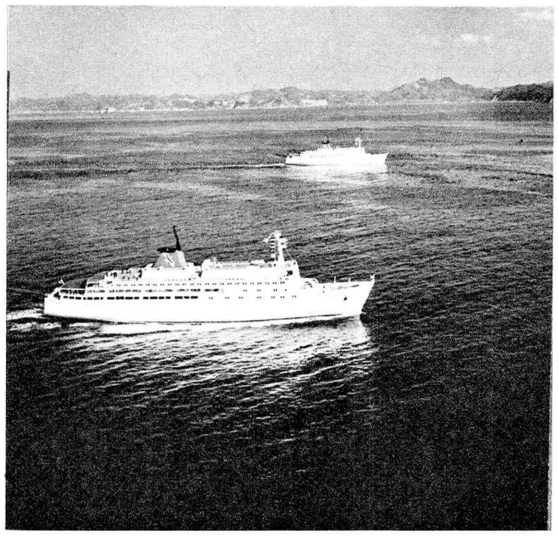
Japan's first amphibian bicycle has made its debut and its maker, the Bridgestone Cycle Industry Co., is ready to market the novel vehicle as a new means of recreation of summer beaches. Dubbed "Bonbon Cycle," it has three special resin-treated balls, each 62 centimeters across—one attached to the front and the other two to the rear. Screw propellers fixed to the rear balls are rotated by pedaling and push the bicycle ahead. Also usable on land, the bicycle is expected to prove highly popular among young people this summer. Domestic price: ¥85,000:

Car Ferry Service for Expanded Recreation

We have now entered the age of the long-distance car ferry service. Known as the "bypass of the sea" because of increasingly congested expressways on land, this is contributing immensely to enlarge the scale of recreation and enhancing the efficiency of commodity distribution. According to a survey by the Ministry of Transport, there are at present long-distance car ferry services (covering 300 kilometers or more) operating on five routes with an additional four expected to open by the end of the year. The long distance car ferry service seems bound to add a new dimension to recreational activities.

The photo shows a ferryboats of the Nippon Car Ferry Co. operating between Kawasaki near Yokohama and Hyuga, Kyushu, since March 1971. The inauguration of the ferry service has shortened the distance between the two points from 1,400 kilometers over land to 887 kilometers by sea, while the travel time has also been cut to only 26 hours. At present, four 6,000-ton ferryboats are daily carrying cars, travelers and their "dreams" to Kyushu, known as a "mecca of honeymoon couples."

Other major ferry services include the routes between Tokyo and Kobe operated by the Central Ferry (travel time: 20 hours), between Kobe and Oita, Kyushu, and between Otaru, Hokkaido, and Maizuru, Honshu.



Floatable Tents Make Debut



Floatable tents will make their debut this summer through joint development efforts by Sumitomo Shoji Kaisha and Takeyama Textile. The new tents, to be air-inflated will require neither supports nor pipes unlike conventional ones, with parts connected by fasteners. They can float with six or seven adults on board. The domestic price will be ¥44,900.

TECHNOLOGY

High-Density Laser Holographic Memory Developed

The Central Research Laboratory of Hitachi, Ltd. has developed a holographic memory capable of storing 20,000 bits of digital information, equivalent to 2,500 characters, in a circular space only half a millimeter in diameter.

At this rate, the amount of information contained in one volume of the Encyclopedia Britannica, comparable with 10 million characters, can be crammed into a space equivalent to the surface of two postage stamps (2 x 2 cm x 2.5 cm).

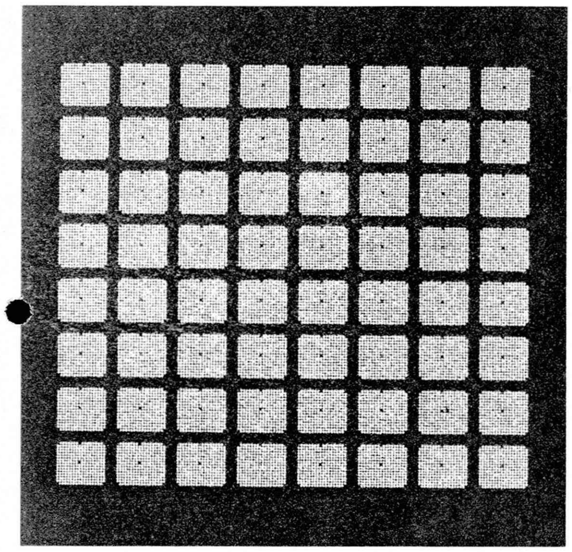
The memory storage density is 100,000 bits per square millimeter, which is about 10 times that of the memory devices previously announced and about 1,000 times that of an integrated circuit memory.

With this type of memory device, which uses laser beams to record holographic information in a specially treated transparent gelatin film, noises appear as concentration of the information-bearing laser beams increases in a particular area. This limits the storage density to around 10,000 bits per square millimeter even with defocusing adjustments of the condenser lens.

Hitachi scientists solved this problem by developing a special optical plate that can evenly diffuse the information-bearing laser beams. The optical plate is made of multi-layered thin films of cerium oxide evaporated on the glass substratum through several kinds of random-patterned screens. Information-bearing laser beams disperse as they pass through this plate called "Random Phase Shifter."

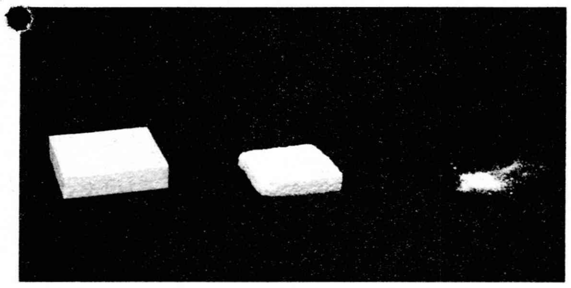
Because reading of the stored information is done easily by throwing a laser beam on the holographic memory, the reading time is only one micro-second (one-millionth of a second), which is 10,000 to 100,000 times faster than required with a disc memory.

Possible applications of the new memory device



include one for a large-capacity, high-speed computer. For instance, a total of 10,000 holographic memories, which can be laid out on a 5 cm × 5 cm plate, have a total strorage capacity of 200 million bits, with a read-out speed of a few microseconds. Photo: Image from hologram.

Plastic Which Disintegrates When Exposed to Sun



An epochal plastic that disintegrates and disappears when exposed to the sun has recently been put on trial sale by the Sekisui Plastics Co., Ltd. The new plastic—foam polystyrene "Eslen Beads-P" and "Eslen Sheet-P"—is drawing keen attention at a time when environmental pollution due to discarded plastic goods is becoming a serious social problem. The maker claims it is the first known plastic of its kind in the world.

This plastic is made by mixing a small amount of special photosensitizer. When it is exposed to the sun for a long time, ultraviolet rays in the sunlight touch off a catalytic reaction, which cut up long chain molecules of plastic. As a result, the exposed surface starts to disintegrate. However, the new plastic looks no different from conventional ones. It only becomes a little discolored when exposed to the sun. The maker says that the surface of the plastic starts to get powdered and break up after an average of three months (about two months in summer when the sunrise-to-sunset time is long and about four months in winter).

The firm intends to process the new plastic into various commodities, such as food containers, in cooperation with secondary goods makers and market them on a full scale before long. Photo: New board of foam polystyrene (left); After three-month exposure to sun (middle); and exposed to sun for more than six months (right).

A Cool Subway — Comfortable in Summer and Economical —

Subway networks in Japan have now assumed major importance as one effective means of resolving growing traffic congestion in the large cities. However, the subway has a major shortcoming, especially in the sultry summer: for the heat emitted by the underground coaches in motion adds to the already stuffy atmosphere surrounding the passengers.

A subway free of this defect has long been the earnest wish and dream of urban dwellers. Now in answer to this need, the Teito Rapid Transit Authority in Tokyo has started to use 130 low heat-generation coaches, on the Chiyoda Line which was opened in March. The coaches employ a new electronic control device called a "thyrister chopper."



The new device adopted for the direct-current new-type coach — that is, the thyrister chopper control — uses a semiconductor called a "thyrister" instead of the conventional resistor. This is designed to provide smooth speed control by intermittently sending an electric current through the main circuit of the electric car and little by little changing the voltage of the current fed to the motor.

The new control system has the following advantages. (1) Since electricity is used efficiently, power consumption is low. (2) Heat generation is limited. So the temperature in underground tunnels can be lowered, making a "cool" subway a reality. (3) The smooth control of the electric current flow prevents the racing of wheels and greatly enhances the riding comfort of passengers. (4) Compared with conventional coaches, maintenance is easier and less costly. (5) The adoption of an aluminum body for the subway coach reduces weight, which in turn contributes to cutting power consumption. Those points mark a changeover from the "stuffy" to the "cool" subway and thus represents a major step forward in Tokyo's drive to ensure a comfortable ride on its public transport system.

MEDICINE

New Optical Device Aids Sufferers from Cleft Palate



An optical instrument to observe the activity of the palate—the roof of the mouth—has been developed to help correct speech disorders of children suffering from cleft palate and lips.

Olympus Optical Co., a major Japanese camera manufacturing firm has cooperated with Dr. Tadashi Miyazaki and two other experts of Osaka University's Faculty of Dentistry to develop the new apparatus. The instrument is made of flexible fiber glass with a prism and lens of about 1 mm. diameter.

According to the researchers, a cleft palate is a cleavage in the roof of the mouth and a cleft lip is known as a "harelip." The deformity is believed to be caused by failure of certain tissues of the face to join properly during prenatal development.

The cleft palate and lip may be closed surgically soon after birth, but most children require speech training to correct excessive nasality, misarticulation and indistinctness in their speech. Speech therapists help such children correct these disorders but many children suffer problems due to the deformity of their mouth.

Dr. Miyazaki says that such children can watch the activity of their palate through the instrument. The fiberscope will permit direct observation and even photography of the palate. The device is about 60 cm. long at its working section, and its diameter is about 3 mm. Dr. Miyazaki says that a 25-year-old woman suffering from a speech disorder despite a cleft-palate operation soon after her birth learned normal speech in about three months of training using the instrument. The optical device has made possible normal speech to many children in experimental training, he added. Photo: A handicapped child practicing voice emission while watching muscular movement deep inside the nose with the aid of the fiberscope.

World's Smallest Pigs for Medical Tests



A hog breeder in Japan has successfully developed the world's smallest pigs after 10 years of effort. The pig, even when fully grown, weighs only 35 kilograms or one-tenth the weight of ordinary pigs. This may be quite a baffling story for ordinary hog raisers intent on supplying as much pork as possible.

The "mini-pig" enthusiast is Hiroshi Omi, director of the Japan Livestock Research Institute in Ishibashi, Tochigi Prefecture, 150 kilometers from Tokyo.

A pig bears surprisingly great similarity to a human being in various organs of the body from the heart, the blood circulatory system and the digestive organs to teeth. Therefore, research efforts are also under way in the United States and the Soviet Union to develop pigs smaller than human beings for use in medical tests. No success has yet been reported, however.

Omi raised his "mini-pigs" in the following way: He chose the Manchurian pigs, which are relatively small and live on vegetables. And he repeated inbreeding of these pigs by selecting only smaller ones in the process. By this method, he raised some 100 pigs weighing about 39.2 kilograms in 1969, and in January this year, he finally succeeded in producing 150 "mini-pigs" weighing 34.2 kilograms or less than 35 kilograms. These pigs represented the seventh generation since he first undertook the inbreeding project.

The small pig named "Miniature Japan" is black all over the body with white speckles on the snout and near the hoofs. It is healthy and meek. The female pig can become pregnant four months after birth (eight months for ordinary pigs), and delivery does not need human care. Therefore, mass breeding is possible.

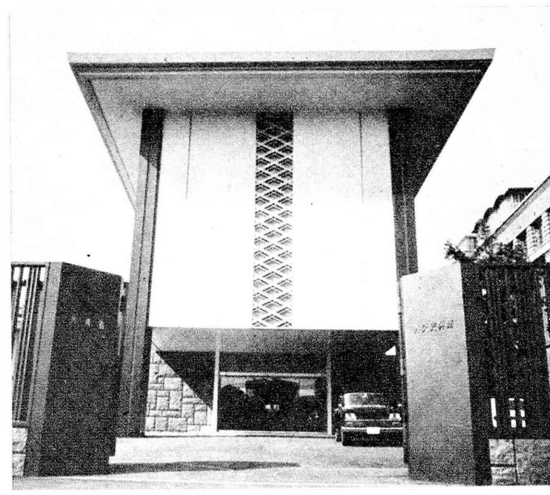
Already, it is said, a rush of orders for "mini-pigs" is arriving from the U.S. and other nations for use in cancer research. But the new pig comes handy not merely for medical experiments but also for roasting. It was apparently a pleasant surprise for the breeder to find that the "mini-pig" pork also proved soft and tasty.

CULTURE

The Diplomatic Record Office Opened

The Diplomatic Record Office of the Ministry of Foreign Affairs was opened recently in Tokyo. Established in line with the longstanding demands, it will collect, preserve and classify diplomatic records in order to provide accurate diplomatic data for perusal by scholars and researchers. Another of its tasks is to make diplomatic data available to the public so as to deepen the people's understanding of their country's diplomatic activities.

The office is housed in a three-story building with one basement floor and its archives contain almost all diplomatic materials covering the



period from the last days of the Tokugawa Era (1867) to the end of World War II. On display in the exhibition room are documents or photos concerning Japan's major diplomatic affairs. In the reading room, a reference service is provided, for scholars and researchers, both Japanese and foreign, to study diplomatic documents. The office also has an auditorium for lecture meetings or screening documentary films and an editing room for the compilation of "Documents on Japanese Foreign Policy," a publication issued by the Ministry of Foreign Affairs since 1936.

Its establishment is believed certain to help deepen the Japanese people's understanding of their country's diplomacy. At the same time, it will provide a convenient research facility for students of diplomatic affairs. Therefore, the office may well be called a treasure house of valuable diplomatic data of historic importance. The photo shows the front view of the office building.

NEW PRODUCTS

Four Channel Stereo—A New Boom

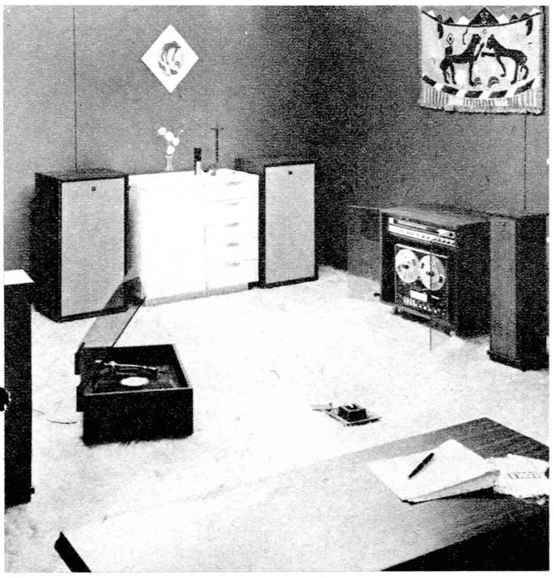
The emergence of the four-channel stereo—that is, stereophonic reproduction of different sounds from four speakers placed before and after and right and left of the listener—is bringing a major reformation in the world of audio equipment.

In the past, the development of audio equipment has been primarily geared to the pursuit of higher tonal quality—namely, faithful reproduction of sound source or "high fidelity (Hi-Fi)." There has thus been progress from SP to LP, then two-channel stereo and more recently, multi-channel amplification (separation

of low, medium and high sounds for Hi-Fi reproduction with different amplifiers).

In this way, the Hi-Fi reproduction techniques for sound source have now been established, but there is still one thing the stereo systems so far developed cannot achieve. This is the revival of musical sounds exactly as they are heard in a concert hall. In the hall, various sounds enter the ears of the audience—that is, direct sounds from musical instruments or a singer and indirect sounds (reverberation) bouncing off right, left and rear walls.

The four-channel stereo system is designed to catch all of these sounds and reproduce the same sound effect as in the music hall.

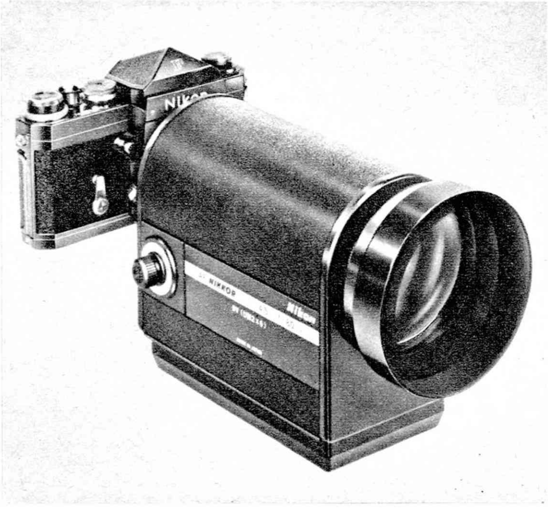


Unlike the conventional stereo systems, it uses four speakers placed to surround the listener. Therefore, it can freely reproduce any sounds spreading in all directions. And this spells a remarkable jump from the pursuit of higher tonal quality to that of a broader sound field.

Since last autumn, Japanese audio equipment makers have announced various four-channel stereo systems one after another. At a time when the sales of audio equipment are expanding fast, they are placing great expectations on the new products as main "growth items." Photo shows a four-channel stereo system which has recently been put on the market by Victor Co. of Japan.

Self-Focusing Lens Developed

The Nippon Kogaku K.K. (Nikon) has recently announced its development for commercial production of a new lens capable of automatically focusing itself on the subject in the center of the



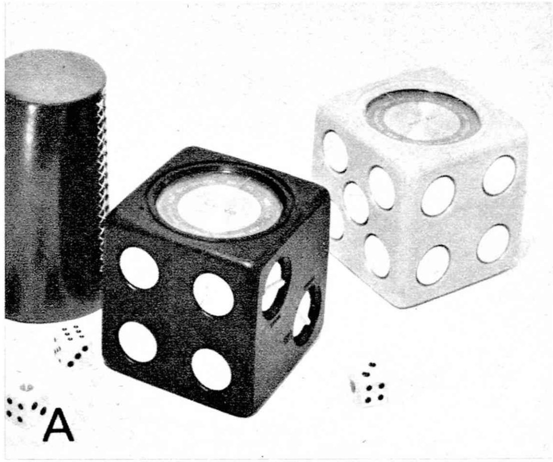
picture area. This self-focusing lens is believed certain to prove highly effective when the subject is moving or when the photographer cannot be present at the scene.

The new AF-Nikkor 80 mm f/4.5 Lens represents a combination of two lenses—one for measuring distance and the other for focusing. First, the distance-measuring lens and a photoconductive unit (cadmium sulphide) attached to it determine the position where the image of the subject is clearest. This information is then conveyed to to a servo-motor, which automatically shifts the position of the focusing lens optics for photographing. The maker has filed patent applications in many countries for the new device. The marketing date of the new lens is not decided, but the price is expected to be about ¥500,000.

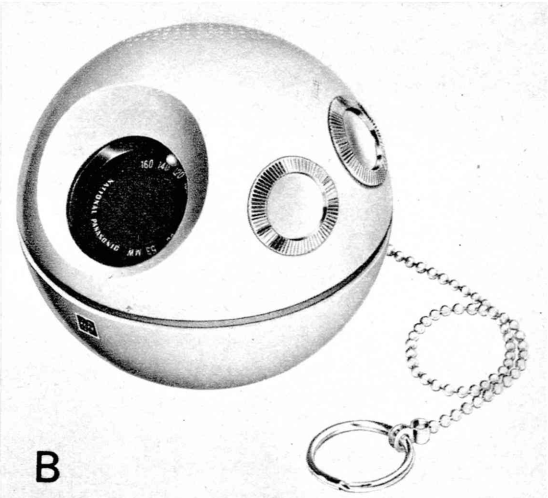
What Are They?

All of the objects in such unique designs shown in the pictures are radios. But at first glance, you probably did not guess this? They feature fantastic designs far removed from the conventional image, and radios of such novel designs, marketed in large numbers recently, have proved a hit with young people who sport them as new and handy accessories. At present, portable one-band radios account for about 40 per cent of all those sold in Japan, and the new ones in this category are fast winning great popularity for gifts or mementos because of the designs and low prices.

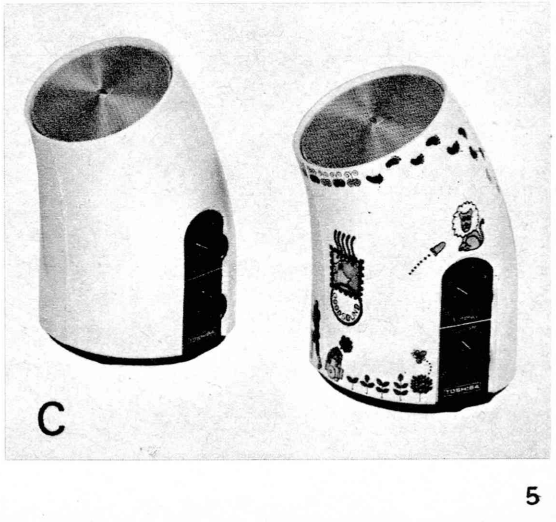
Photo A shows the "dice-type Fashion Radio" of the Sanyo Electric Co., containing a radio in an 82-mm cube. Price in Japan: ¥4,300. Photo B is "Pana Pet 70" marketed by the Matsushita Electric Industrial Co., which looks like the capsule of spacecraft. Photo C shows a radio on which pleasant stickers of one's choice can be attached or pictures drawn to choice. This is marketed by the Toshiba Shoji K.K. Price in Japan: ¥3,900.



A



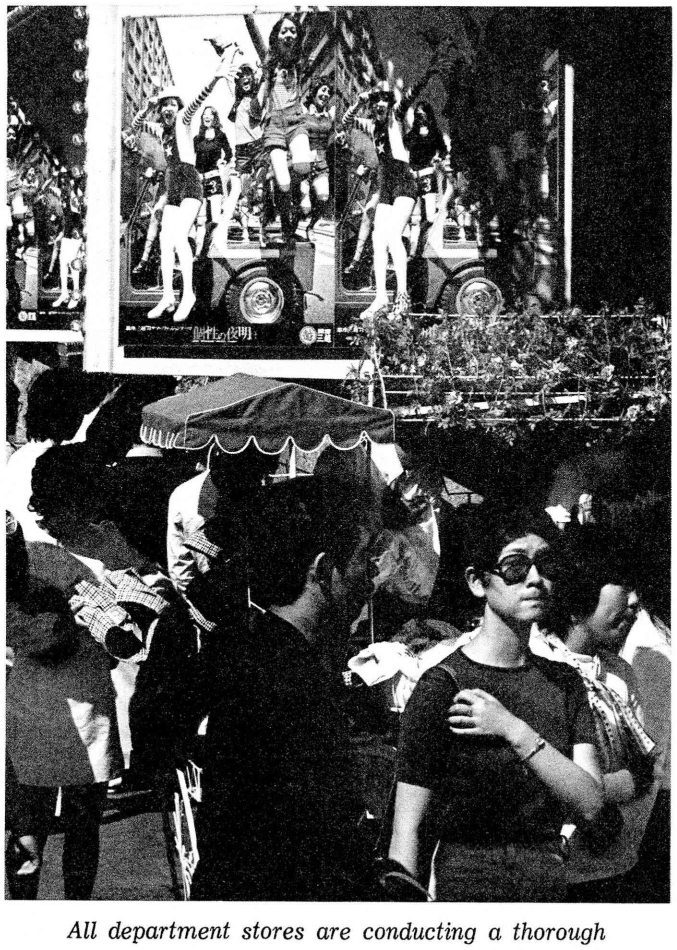
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C

Aiming at Young People!

Department Stores Change Tactics



All department stores are conducting a thorough "youth-oriented" drive in view of the fast growing income and voice of the young people. But it seems an uphill task to absorb the purchasing power of the young who hate uniformity and strongly assert their individualities. Photo shows a department store in Tokyo, showing off giant posters designed to appeal to the young.

Photographed by MASAMICHI SUMIYOSHI

Of late, department stores in Japan have undergone a remarkable change. In the center of a sales floor, an electric guitar band suddenly strikes up a "new rock-'n'-roll" number, while walls are hung all over with colorful posters — not for decoration but for sale. The reason: a new merchandising philosophy that to capture the hearts of the young is to secure hegemony in the world of department stores. And every department store is frantically striving to look younger and younger.

In former days, elegance was the mark of department stores. And the typical image of their customers was a mother and a daughter of a respectable family shopping for a trousseau and furniture for a new home in a quiet atmosphere. Nobody could dream of nude posters being hung up or a swimsuit show with bare-backed models being staged in a department store. Recently, however, this image of the department store has largely changed because of the intensified "take aim at the young" tactics.

The strong influence of the young on the merchandising policy of department stores is due to a marked rise in their economic strength and voice against the background of improvement in the Japanese standard of living and an acute shortage of young labor. Realizing that reliance on the old image of department store cannot absorb the purchasing power of the younger generation, all department stores have embarked on a full-scale face lifting effort. In 1969, the Mitsukoshi Department Store at Ginza, Tokyo, hitherto known as the most conservative of all, launched a resolute "take aim at the young" campaign with smashing success. And this brought on an escalation of the youth-orientated sales drives among these stores.

Not only have sales counters for the young been increased and expanded at all stores, but also a special atmosphere has been created at the counters and sales floors. By and large, display plans have become psychedelic and showy. This is only natural since it is no longer uncommon that department stores include "underground artists" among their display and entertainment planners.

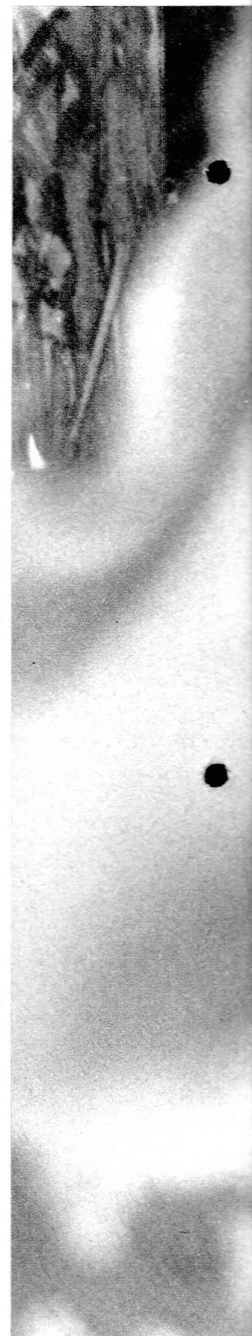
Some experts object to the department stores' policy of currying favor primarily with the young. "The more engrossed department stores become in fantastic displays and entertainments, the faster the customers will loss interest," they assert. "And the life cycle of merchandise for the young, which is already short, will become still shorter. It's like the department store starting to strangle itself."

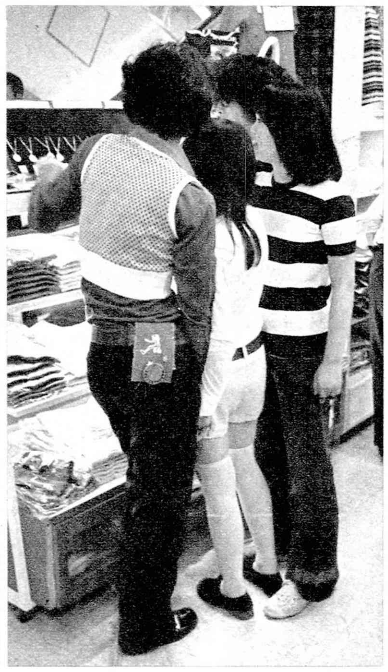
However, all department stores are boosting their sales through the youth-orientated tactics, while the purchasing power of the younger generation is on the constant rise. Moreover, department stores are hopeful that young people, now attracted to their sales counters, will remain their customers after they grow up and have their own homes. The "take aim at the young" tactics thus seem likely to escalate further for the time being.



Quaint displays are much in evidence to attract the fickle youth.







"Freedom Now"—a catchphrase of a department store for attracting young people. It represents an appeal to the young to choose a new fashion of their own befitting their respective individuality by freeing themselves from the established fashion.



Ladies' wear counter with eye-catching psychedelic display.



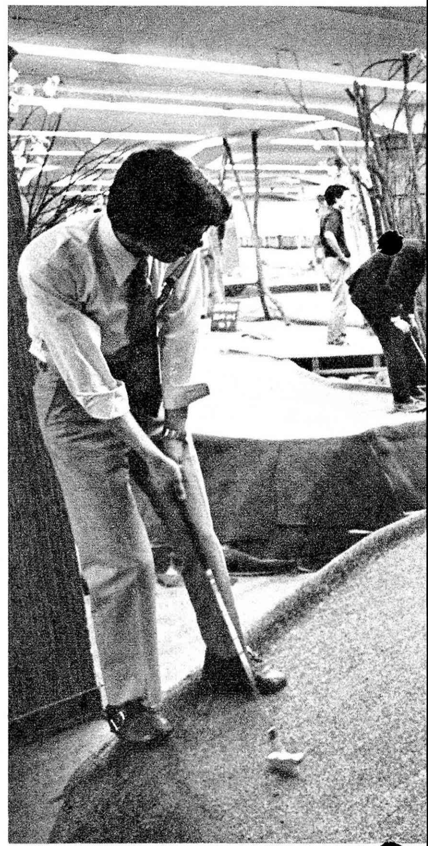


The hit of the American movie "Easy Rider" has given added fuel to a motorcycle craze among the young. It is said, expensive motorcycles with large engine displacement have come to sell well.



Left: Posters originally for pushing merchandise have become merchandise themselves since department stores' switchover to the "take aim at the young" tactics. Among the posters on the wall are portraits of popular movie stars.

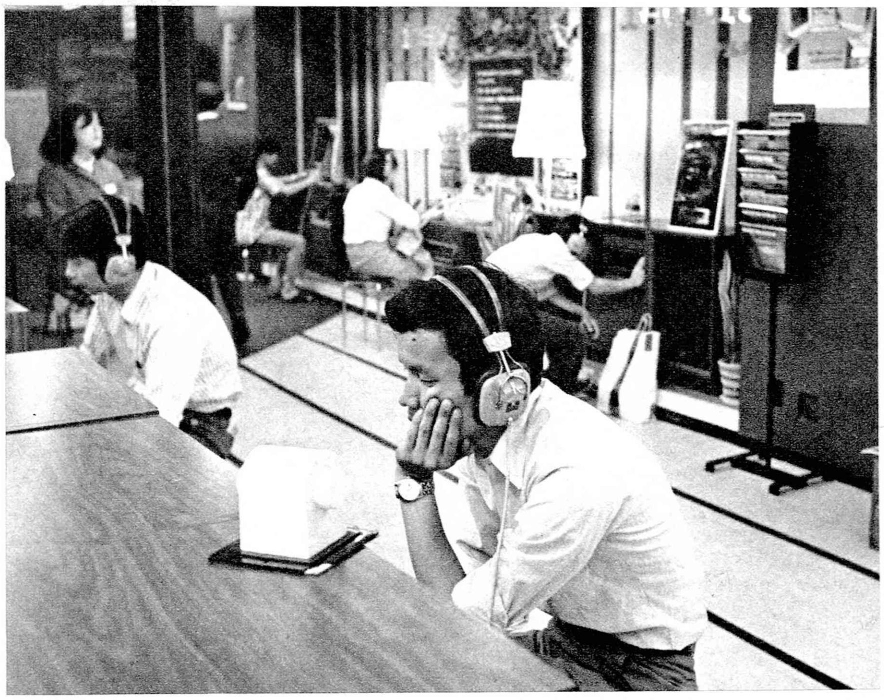






Young people are ever expanding their recreational activities on the sea and on mountains as well as in the enjoyment of sports and music. Department stores are no longer mere shopping place for the young who cannot be satisfied unless they personally see, listen and play.






ハダシの探検家
GRECIA
B.AR J.A
地中海ファッション
地中海ファッシ
地中海ファッ
ファッション
地中海ファ
YAMAHA SAILBOAT LINE UP
YAMAHA－15DX
ヤマハ15デラックス
レースに、デーセリングに



At the present time, there are 192 department stores throughout the country. Most of them are smoothly boosting their sales through a "take aim at the young" campaign.

Japanese Department Stores: A First Visit

Photographed by MARTHA GUTHRIE Text by BRIGITTE WEEKS

ANY Western mother who has dragged a tired and peevish child through a large crowded department store, with half a mind on shopping and the other half on preventing her offspring getting into something he shouldn't, would probably be amazed to hear that a favorite Sunday outing in Japan, for the entire family, is a trip to a big store. I recently spent a hectic day in a large Tokyo store to try to find out what the fun was about. The day was Sunday—the stores are open all day on Sunday—and at first glance it seemed as if everyone in Japan had suddenly decided to go shopping that day, but I overheard someone remarking that it was less crowded than usual. On a busy Sunday, stores in central Tokyo can expect as many as 200,000 customers, and since crowds have never daunted the Japanese, a festive atmosphere prevails.

Although the oldest of the modern stores, Mitsukoshi, was only founded in 1904, the history of department stores in Japan actually goes back much further: to the dry good stores of the seventeenth century Edo period, and to the kimono shops of the nineteenth century. Many of these expanded their enterprises into the ancestors of modern department stores. At the same time they handed down to today's stores the principles of fixed price marketing, which comes as a relief to the foreigner who has faced the system of bargaining current in much of Asia. Perhaps the crucial point in the development of the giant emporiums came when the private electric train lines saw the commercial advantages of constructing department stores right in their terminal buildings—thereby ensnaring the ever-growing commuter market. Almost every large station includes a store: Daimaru at Tokyo Station, Tokyu Store at Shibuya, and the most modern example of the trend—the building over Shinjuku Station that houses the Keio and Odakyu stores, plus a host of smaller shops and services.

I began my department store tour (there was too much to look at to think of buying anything on a first visit) up on the roof away from the serious business of shopping. I watched amazingly serene swans floating idly about beneath a rural waterfall cascading from a rock face. Most stores have children's playgrounds, theaters, amusement centers, and even zoos to lure customers all through the store up to the roof. Near the waterfall a mother and her child sipped cold drinks while father concentrated intensely on picking out a miniature tree from the rows nearby. These tiny trees are called *bonsai* and are pruned from seedlings with minute care to resemble exactly full-grown trees while remaining less than a foot high. Their culture is a serious hobby in Japan.

Behind the *bonsai* trees an old man from a country area worked diligently under the eyes of the crowd making boots out of straw. They are

Continued



At every escalator on the first floor is a girl standing at the foot and bowing to the ascending customers while politely repeating, "Welcome."



A craftsman, from Tottori Prefecture on the Japan Sea, demonstrates his excellent skill in the making of straw snow boots and rain capes.

traditionally worn by farmers in the snow and are supposedly very warm and snug. Even less likely were the rain capes he was weaving that looked somewhat like Hawaiian grass skirts, except that they are worn around the neck to keep off the showers. This kind of exhibit gives the city folk a chance to see ancient crafts now only practiced in the most remote areas. The stores also make exhibits of crafts, paintings, flower arrangement, etc., easily available to the shopper who might not have the time nor the inclination to make a special journey to a museum. The Ikebana International exhibit held recently at a Shinjuku department store brought hundreds of thousands to the rooms full of formally arranged flowers varying from a single bloom to enormous set pieces.

DOWN one floor was the huge kimono department—so large that I wondered where they had all been hiding, since you rarely see women wearing kimono on the streets of Tokyo. Rows of models with incongruously Western faces wore rich kimono of every kind, and there was a large section devoted to styles in black, elaborately embroidered with gold, traditionally worn by married women when guests at a wedding. Even the children had their section, and it was hard to believe the patience of the tiny grave-faced children standing on platforms being draped in endless folds of heavy material. I wondered when children would ever wear such an elaborate and constricting garment, especially since I noticed they cost around 125,000 yen ($350.00), an astronomic sum by Japanese (and anyone else's) standards, when your child is shooting up inches every year. I discovered that every November there is a festival called

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In the toy department, parents can leave their children absorbed in the latest in playthings while they go off on other errands.

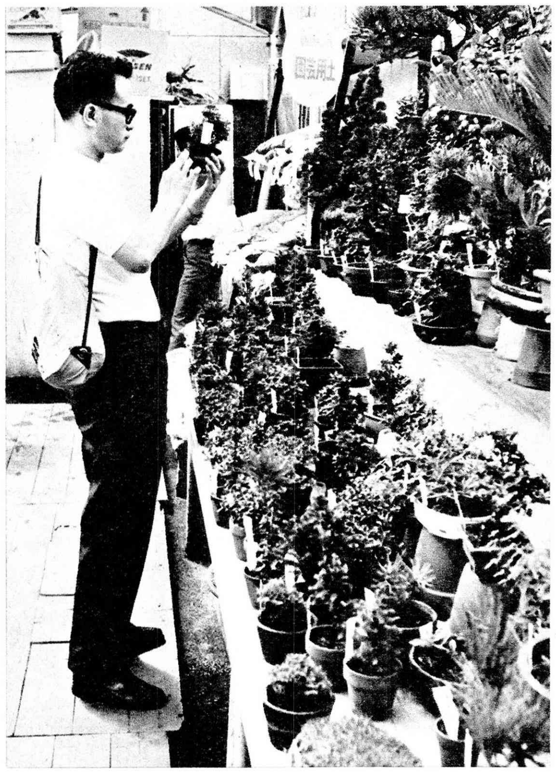
Shichi-go-san when all the family including the children are dressed in their best Japanese clothes, and go to the local shrine to give thanks for their good fortune. The appearance of the children on that day is as important to the family's status as a second car or a color TV. The expense unfortunately does not end with the exquisite little kimono and its *obi* or embroidered sash, but to hold up her head a child must also have matching accessories with a bag, decorated thonged slippers, and an ornament for the head. Miniature *samurai* costumes are often chosen for the boys. Even though the many folds of a kimono can grow with a child, this is a very costly as well as picturesque custom.



In the doll department are exquisitely dressed dolls. These cost ¥15,000 each or about $42.00.

After the fairground atmosphere of the roof, the second clue to why families came together, father, mother and the children, to the store, and perhaps one of the reasons the toddlers in the kimono department stood so patiently, soon came into sight—or perhaps more accurately, into hearing. A confused sound of bangs, buzzes, squeaks and chatter drifted across the third floor, and following the sound, I encountered my first Japanese toy department. And it was quite a sight. "Don't touch" is *not* the rule here. All the toys are there to be played with, and not wistful noses against the window admire only from a distance. At one table four or five small children with instant camaraderie were building with a construction set; around the corner two boys pitted their skills on an electric car racing track; overhead whined a model airplane kept above the heads of the crowd by an invisible thread. Parents surveyed their absorbed youngsters with satisfaction, and father tried in vain to get a turn at the train circuit. This is the children's kingdom and they know it—a huge free playground with the latest in toys.

Often the families included very small babies a few weeks or months old, and at first I could not imagine spending an afternoon in a crowded department store with a baby that small. But Japanese stores do not leave Mothers to struggle unaided. As I emerged from the seething maze of the toy department I came across a small oasis of quiet out of the main stream of shoppers:



A man scrutinizes a "bonsai" tree. "Bonsai" is a hobby traditionally associated with men.

a baby rest lounge. There peacefully sleeping in cots, or being fed by attentive mothers or fathers, were twenty or so small babies taking a siesta from the busy store. A convenient vending machine dispensed bottles of milk, and a table was set up for diaper changing. Everyone seemed at home and quite unperturbed by me as a sightseer. This service does not take up much store space, and can't make a noticeable dent in the company budget, but it does make it possible for families, whatever the ages of the children, to go out together even if no babysitter is available. This practice, if copied outside Japan, I am sure would be deeply appreciated.

The leading stores are very serious about their individuality and the quality of their relationship with the customers. At the center of the biggest Mitsukoshi store in Nihonbashi, is a brilliantly colored, inticately carved statue of "Tennyo" the goddess of sincerity, standing five stories high. Gengen Sato, the sculptor, spent more than ten years on the task, and apart from providing an unmistakable rendez-vous in the huge store, it is intended to convey the company's message of courtesy and service. Each store has its own emblem used by both the downtown shops and the rapidly opening branches in the suburbs and other large cities. The stylized face of Odakyu, the complex red-circled character of Mitsukoshi, and the crown of Keio are immediately recognizable even by those unable to decipher characters.

MAYBE the Japanese take the high standard of service for granted but to the average foreign visitor, department stores in Japan are a revealing experience. Perhaps the most instantly noticeable example is the neatly uniformed, attractive girl standing at the foot of each very twentieth century escalator wiping the moving handrail with an immaculate white cloth, bowing deeply to the ascending customers as she does so. Another graceful girl inclines her head to you as the doors of the elevator slide shut, murmuring something that sounds very inviting even if you can't understand it. About 60 per cent of all the girl clerks working in the Japanese stores are both eligible and unmarried. An accepted custom these days is for a girl to work for two or three years in a department store to accumulate savings for her marriage.

When your feet get tired you might, like me, think of food. Eating in restaurants in foreign countries is usually a difficult experience, and it is anyone's guess what the meal finally turns out to be. This is not a problem in Japan for either visitors or the Japanese. There is no menu to be deciphered. Instead the restaurant has a window or glass show case filled with wax replicas of the food dishes it serves—replicas so lifelike that it was hard to convince me that they were not real food. So you just choose the plate that looks the most appealing, often designated by a number as well as in Japanese, buy a ticket for it at the entrance to the restaurant, and the waitress will bring you a meal that resembles the model down to the last detail. There is thought for children here too, and their meals are served in a large china automobile to help the food down while in unfamiliar surroundings. Almost all stores have a large dining room with communal tables where the service is quick and the food, a mixture of Western and Japanese dishes, is very reasonable. At the top of the Odakyu store in Shinjuku Station are several floors of restaurants collectively called "Skytown." Here as well as large dining rooms are many small ethnic restaurants serving food for all tastes. As well as restaurants, small coffee shops and tearooms are scattered throughout the major stores to resuscitate the weary.



A young girl inspects the plastic food samples before deciding what she will order for lunch.

If you are actually trying to buy something rather than just looking around, there is almost everything you can think of from both East and West from *samurai* armor to passenger cars. Although the average large store offers about 400,000 different items, tracking down what you are looking for is not the impossible task it might seem. For without exception the large stores have a guide printed in English giving the layout of the floors and the location of different departments. The information desks near the main entrances supply these guides, as well as changing money, and issuing "gift certificates" redeemable for goods, which have now become a favorite standby in Japan's complicated social conventions of gift exchange.

I finally did buy one or two things, including a pair of Japanese *zori*, or thonged slippers. These

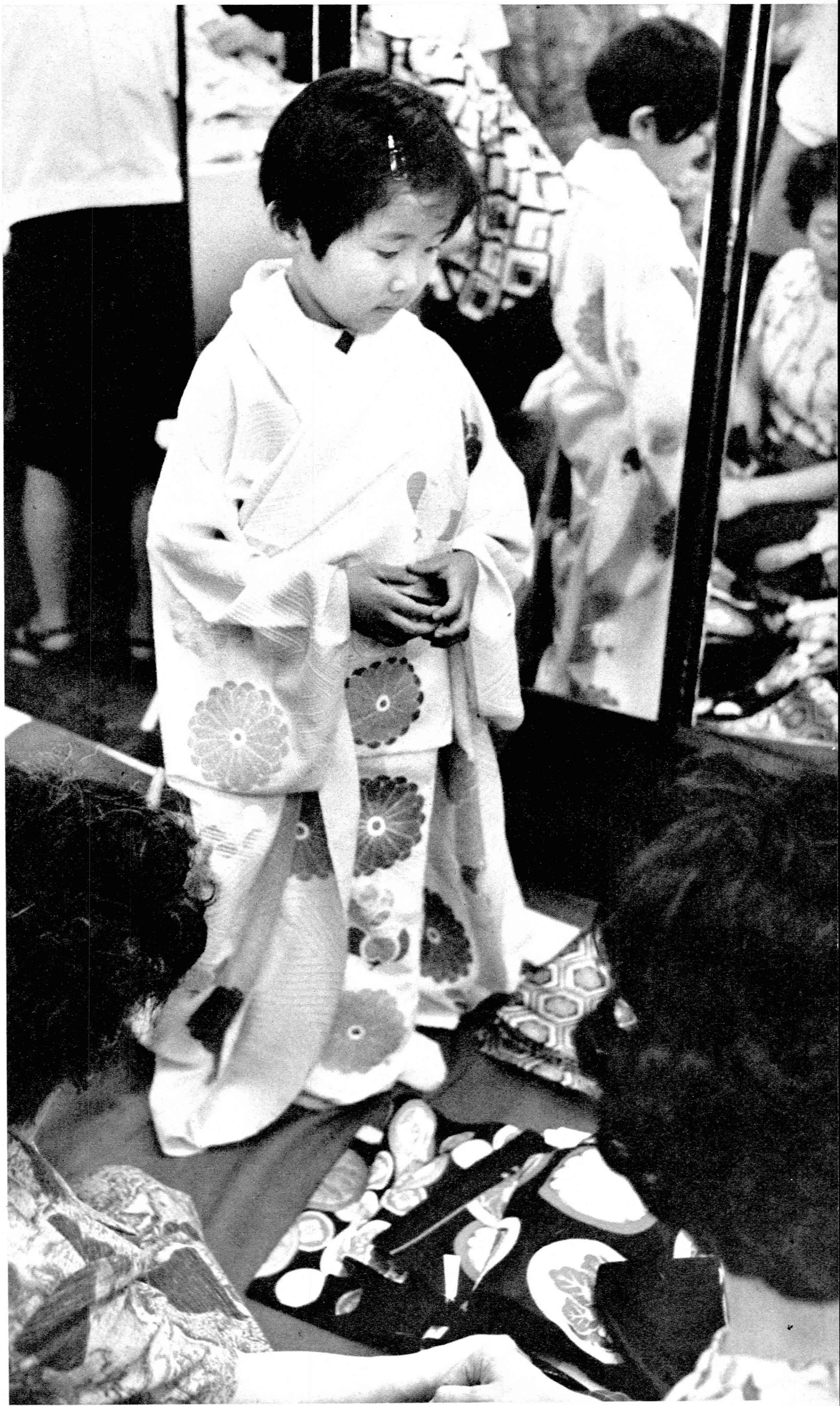


A kimono-clad woman inspects a pair of "zori," the special shoes designed for wear with kimono.

are on sale by the hundred since the custom of changing shoes each time you enter a house demands footwear that slips easily on and off. I handed my purchases to a sales clerk and in fascination watched her add up the bill on an abacus. Despite modern cash registers their use is universal in Japan. The girls flick the little wooden disks up and down the wires so deftly that it seems impossible that they are doing a complex calculation. However, I am told that using an abacus is as fast as an adding machine and a skilled job taking several years of training and constant practice.

I regretfully left the store feeling nothing like so weary as I had expected. That may be a clue to a truly unique feature of Japanese stores. When I began to be surfeited by the color, crowds and diversity of the endless floors of merchandise, unexpectedly there would be a quiet art gallery displaying delicate woodblock prints, or sturdy hand-thrown pottery; then a dim tearoom where one can eat a dish of greentea icecream—each a quiet retreat detached from the hubbub. This and the constant courtesy no matter how large the crowds or how busy the individuals, were what remained in my mind when the day was over.

A seven year old child is fitted for a kimono with a chrysanthemum pattern which she will first wear in the November festival of Shichi-go-san she accompanies her parents to a nearby shrine.



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Protected from the hot sun by a parasol, a couple enjoy a Sunday stroll past the artificial waterfall on the roof of a department store.





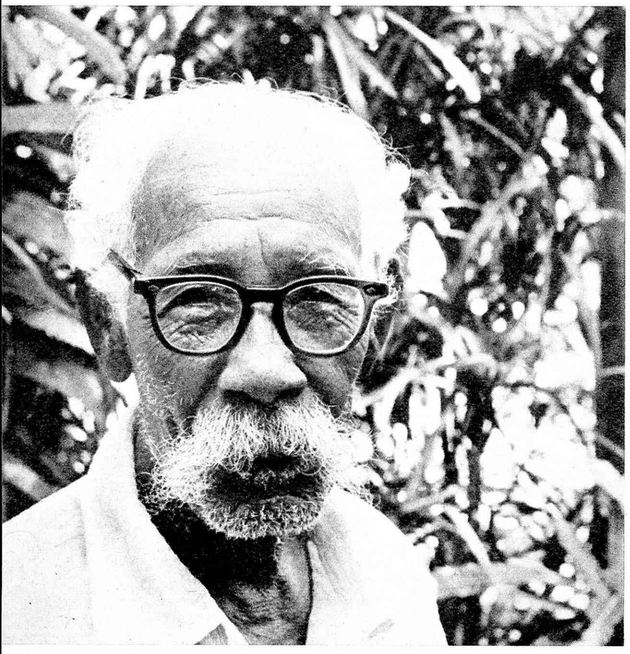
Above: A salesgirl skillfully calculates the total cost of several purchases. She will later ring up the amount on the cash register. Left: Babies can take a nap, get their diapers changed, or have their formula prepared in a baby rest lounge, conveniently located near the toy corner.

OGASAWARA: THE INNOCENT ISLANDS

Photos and Text by BARRY J. SHLACHTER

ON a world map they appear as a few barely visible black speckles marked in bold letters, Bonin Islands. During the nineteenth century they were an important stop-over for China clippers and Nantucket whaling ships, and today, natives with names like Robinson, Washington, Webb, and Gilley are a lasting remainder of that seafaring era.

The islands are now officially called the Ogasawara and as in the old whaling days, they are alive and humming with activity. The group of islands lie between Guam and Japan, 600 miles south of Tokyo. The Japanese authorities, having taken over when the U.S. Navy pulled out in 1968, are in the midst of a vigorous program to develop the islands. They see in the Ogasawaras a potential 'Hawaii', an international tourist resort with numerous unspoiled beaches and an accomodating climate.



89-year-old Charley Washington, known as "Uncle Charley," is the oldest male islander.

In contemporary history the Ogasawaras are best known by its location near neighboring Iwo Jima, of the Volcano Islands. At Iwo Jima in 1944, 6,000 U.S. Marines died capturing it and 20,000 Japanese died in their attempt to defend it. The Ogasawaras, not far to the north, were also heavily fortified and played a key role in Japan's defense. Miles of tunnels, concrete bunkers, and half-submerged warships remain to hint at the islands' past importance.

The islands now, however, are as beautiful and unspoiled as they had once been deadly. The land has not been worked since the war and the overgrowth has transformed the islands into an Eden-like setting. From the air, the bamboo, pine, and palm forests give the main island, Chichijima, an emerald cast.

Chichijima is the only inhabited island now, and it is perhaps the most beautiful. In the clear waters of its bay, skin diving is popular—as is speed boating by the natives. In August, there is adequate waves for surfing, and perhaps, this, too, will catch on in the near future.

Many of the islanders still make their living by fishing. Each morning before dawn they go out to sea in brightly colored outrigger canoes. The outriggers were borrowed from Hawaii generations back and are still preferred by all the native fishermen. These rugged fishermen, like islander George Washington, catch tuna and bonito that will fill the glass cases of Tokyo *sushi* (raw fish) shops.

These innocent islands, with its outriggers, travel poster green palms, white sands, and crystal blue waters, may soon evolve into a new tourist watering hole in the Pacific. As Japanese developers envision, foreign as well as domestic Japanese visitors will be flocking to the Ogasawaras as they once did Expo '70.

"The new plans for tourism seem pretty good. The incoming tourists will bring a much needed income to the Ogasawaras," said islander, Minoru Ikeda, 43. Like many of the other inhabitants, Mr. Ikeda speaks fairly good English and is a descendent of the original settlers, on his mother's side.

SINCE their reversion to Japan, after 23 years of U.S. Navy occupation, the island's standard of living dropped slightly, though, noticeably for the islanders. Perhaps with the added income in mind, and the chance to meet newcomers to their once-secluded islands, the people are looking forward to the time when the Ogasawaras are considered a popular tourist area.

In a new five-year plan announced by the Japanese Government, funds for improving transportation and accomodation facilities will open the islands to unrestricted tourism in the very near future. An air strip will be built for easier access from the mainland of Japan. Harbor facilities are currently being revamped and housing has doubled during the past two years since the completion of four modern apartment houses.

For accomodating tourists, several modern luxury hotels are on the drawing boards. A guest house will be completed by summer, 1971, with the larger hotels to follow. People who have visited the islands during the past few years have either spent the nights aboard their ships or made arrangements to stay with an island family.

The uncluttered islands, where a person may have a whole beach to himself (Chichijima alone has 20 beaches), may be drastically altered by the new developments. The people, however, appear eager for the change and are looking foreward to showing visitors about their garden-like islands.



The city administration which was used as an Officer's Club by the Americans.

The simple island life began in 1831 with a settlement of 4 westerners and 20 Hawaiians. The British Consul in Honolulu helped to organize the expedition, thinking that a British colony close to Japan would prove invaluable once trade had been opened. The 'Bonins' would provide a perfect refueling and trading port for the English merchantmen calling on Japan, he surmised.

The leader of the expedition, Matthew Mazarro, an Italian by birth, quarelled often with one American of the group, Nathaniel Savory. At one point he even tried to have Savory murdered.

Trained by a hard sea-going life, Savory was a natural leader of men and a robust pioneer. He built a farm, raised livestock, and began a profitable trade with whaling ships that frequented the area. After Mazarro's death in 1848, Savory became the island's chief, married the Italian's wife, and flew the American 'Stars and Stripes' over the island.

The Japanese had claimed the Ogasawaras way back in 1593, but never settled them. When they did reassert their claim, it was after the death of the old Yankee, Nathaniel Savory, in 1875.

Savory had ten children with his half-Spanish, half-Guamanian wife. The family continues strong today, four and five generations later. Many other ex-seamen, like old Nat, joined the small unrecognized English-speaking colony during the mid-nineteenth century. There was no comparison between their strenuous life on American and English whaling ships with the idyllic, slow paced island life. They left their ships, a few marrying Nat's daughters and bringing wives from Japan and Guam, and settled on Chichijima.

Aside from catching fish, turtle, and langousta, the settlers planted sweet potatoes, maize, onions, mango, oranges, and watermelon. The gentle climate (with an average temperature of 70) assured abundant food and they were soon able to spare their surplus for the various ships that came to call.

OF the more noteworthy was the *USS Susquehanna,* Commodore Perry's flag ship. Perry visited the islands during his famous voyage to 'open' Japan in 1853. He had heard that an assorted collection of white men had settled on islands between Guam and Japan.

Not unusual for people visiting the islands, Perry fell in love with them. He purchased a plot of land near the 'ten fathom hole' and left behind 4 head of cattle, 5 Shanghai sheep, 6 goats, and one American seaman, John Smith, to look after his land and livestock.

Before Commodore Perry left the islands, he had become good friends with Nathaniel Savory. Savory, incidentally, was the one who sold Perry his land—$50 in cash. Perry made Savory an employee of the United States government, at no salary, calling him a 'magistrate' and gave him a new American flag.

In an article about his voyage that appeared in *Harper's* magazine in 1856, Perry described his friend, Savory, as "a New England Yankee, looked up to as a sort of patriarch of the people, and he manages to sustain himself with the proper degree of dignity. Whatever may be the theoretical views of Savory upon the all absorbing question of the Main Law, he evidently practically disapproves of it, for he has constructed a still and is famous for making the best rum in all of the Bonins."

A grandson of Nathaniel Savory, 89-year old Charley Washington, seems to have inherited his position of island patriarch if not old Nat's New England accent. Today 'Uncle' Charlie, as he calls himself, can be seen standing with his brass-topped walking stick, pith helmet, and white handlebar mustache, freely conversing with all who greet him.

"Yes, I was born in 1881," Uncle Charley Washington is proud to admit, "and I'm coming up on my 90th (birthday) now. I have just six children just now, and I have grandchildren, great-grandchildren and great-great-grandchildren, 80 some odd. I have some in Guam, in Japan, in the States. Oh, they're just multiplying all over! That's right, and I'm still here kicking!"

Regardless of who is to blame, half of the descendents of the original settlers are named Washington. And almost all of the other half are related somehow. This causes many problems for the young hearts on the island of Chichijima. Because it's unhealthy for members of virtually one 'family' to intermarry, little courtship, and hence, little dating can occur on the island among the natives. Potential spouses are usually sought after in Japan, which is 600 miles away. The distance is certainly not conducive for a casual Saturday night date.

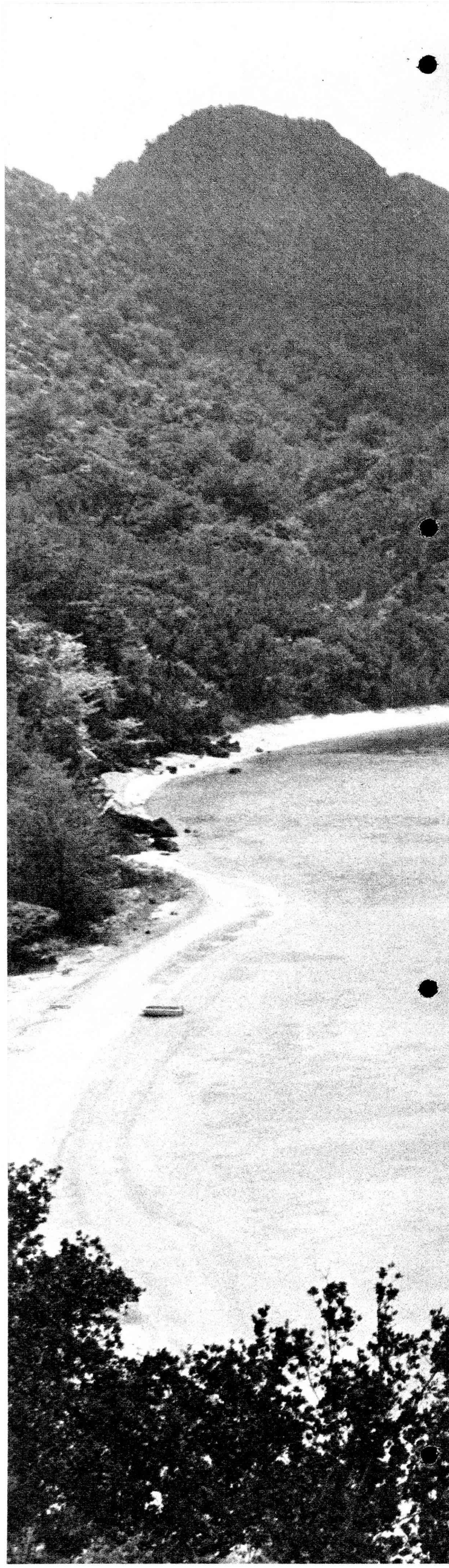
This is a reason why the younger generation is looking forward to greater development of



A boy of Chichijima enjoy a day off skin diving and fishing.



Left: Children bicycle through the many tunnels that run through several mountains the length of the island.



their islands. The incoming settlers and visitors would provide a large base of young people to choose a date from. They also believe that an influx of newcomers will help quash the island's quaint, though, at times victorian, provincialism.

The children are a happy, innocent lot. Knowing little of crowded urban life, they take their clear blue skies, unspoiled forests, and pure turquoise-colored waters for granted. All are deeply bronzed from their subtropical sun, dress casually, wearing T-shirts, shorts, and rubber tongs.

Their faces reveal a bit of their heritage. Many have inherited clearly western features; others appear Japanese. By far, the prettiest have taken the best from both worlds-resulting in many Eurasian beauties.

Today, the children attend Japanese public schools. The younger ones have forgotten the English they spoke during the US Navy occupation. Students in their Junior high and Senior high years still speak fairly good, unaccented English, laced with GI slang.

As in many lands, the children are the flower of the people. The natural endowments of this Pacific island allow the children to live a happy, simple existence. The island's physician Dr. Wada, who sports a surfer's shirt on his off-hours, claims the children on Chichijima are visibly more healthy than in Tokyo.

The one big leisure activity on Chichijima is baseball, believe it or not. The teams are usually organized on occupational lines. A usual contest may have the 'fishermen' challenging the 'city hall *fonctionnaires*' for island supremacy, followed with a game between the 'construction workers' versus the 'high school' team.

Occasionally, an American naval vessel will call and challenge the 'Chichi All-stars' to a game, as the *USS Coucal* did recently. The US Navy is still welcome and the sailors usually have fifteen or more cases of beer in tow. The *USS Coucal,* like so many Chichi All-stars' challengers, were roundly defeated. The captain confided that this particular defeat, however, was not as embarrassing as a day the year before, when a Japanese all-girl team beat them effortlessly.

The islanders, as perhaps their seafaring Yankee heritage dictates, are avid drinkers. The one night spot presently on the island is Nat's Tea House, though it's been years since anything as tame as its name implies has been ordered.

The proprieter is the namesake and great-grandson of Nathaniel Savory. His wife and three attractive daughters staff the inn and make sure enough spirits are on hand to satisfy all thirsty comers.

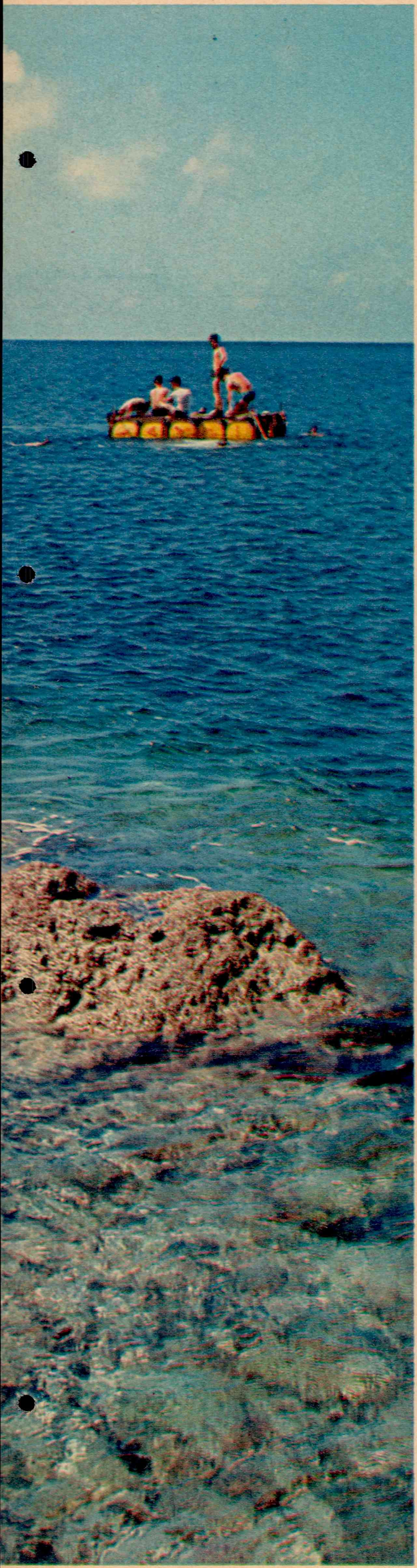
During the weekend you may be able to coax one of Nat's daughters or another island beauty to show you one of Chichijima's twenty beaches. The mirror-like waters provide excellent skin diving with schools of tropical fish accompanying you most of the way down.

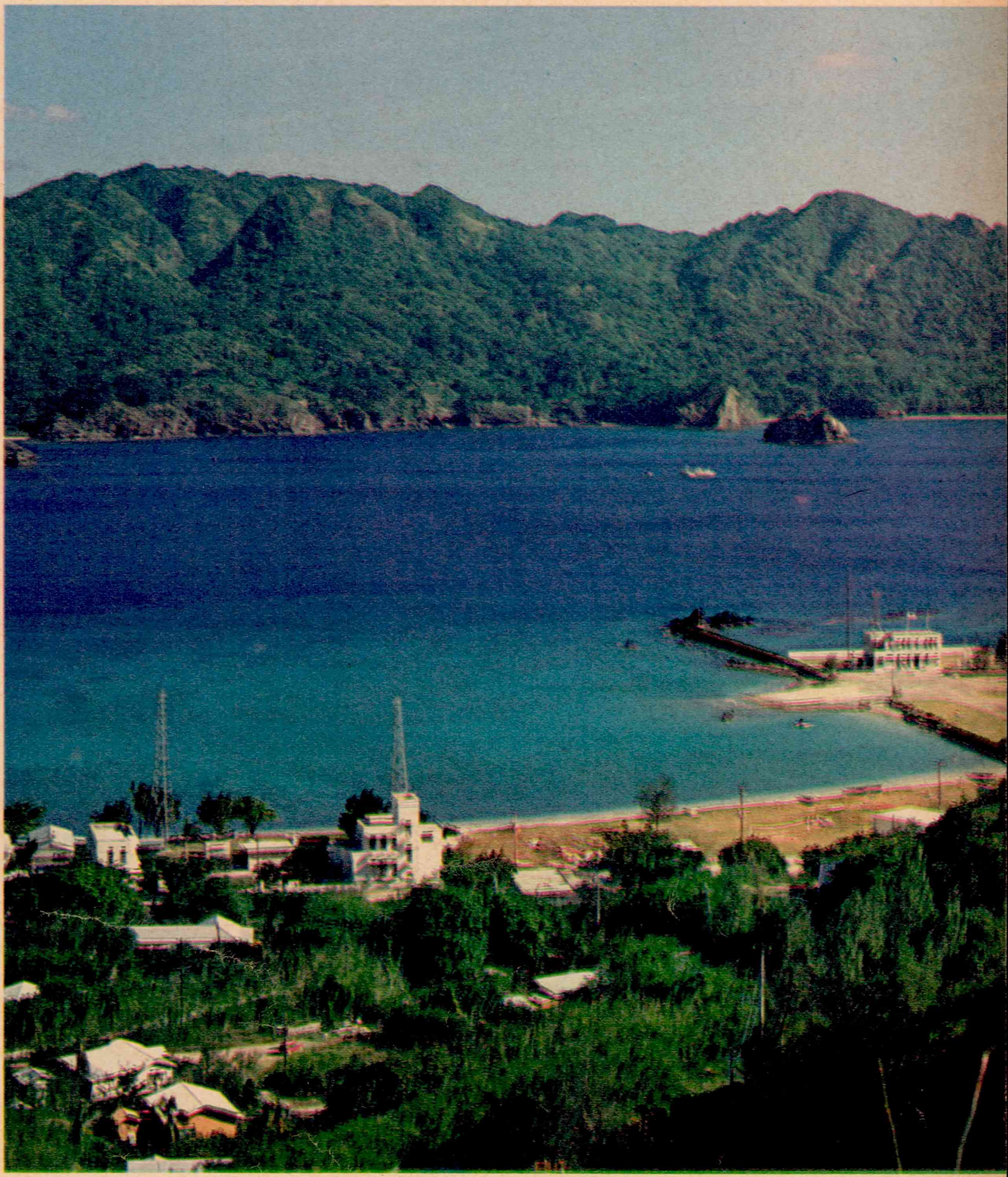
To the tourists who will be visiting Chichijima and the other Ogasawaras in the next few years, their most enjoyable times will not be sent exploring the deep waters, fishing in an outrigger, searching out endless miles of copper-lined tunnels, or even sunbathing on snow-shite sands. The first to 'discover' Chichijima will cherish most their memory of meeting the modest folk who inhabit this out-of-the-way island. A blend of Japanese, English, Spanish, Hawaiian, Guamanian, and New England Yankee, resulting in a people simple in their ways and beautiful in spirit.

A Japanese ship sunk by American planes during World War II still sits half-submerged in Chichijima's Futami Bay.









Left: Chichijima is now the only inhabited island, and it is the most beautiful. In the clear waters of the bay, skin diving is popular—as well as speed boating. In August, there are suitable waves for surfing. Above: A view of Futami Bay, Chichijima.

HIMEJI CASTLE

THE PEERLESS FORTRESS

Ancient castles are a symbol of Japanese beauty. Essentially, they were built for the sanguinary purpose of war and never intended as an expression of beauty. But today, these castles which we can hardly connect with war strike us as great works of art. For whenever we see a castle, we cannot but marvel at its superb form and masculine beauty. Himeji Castle, introduced here, is a paragon among ancient Japanese castles.

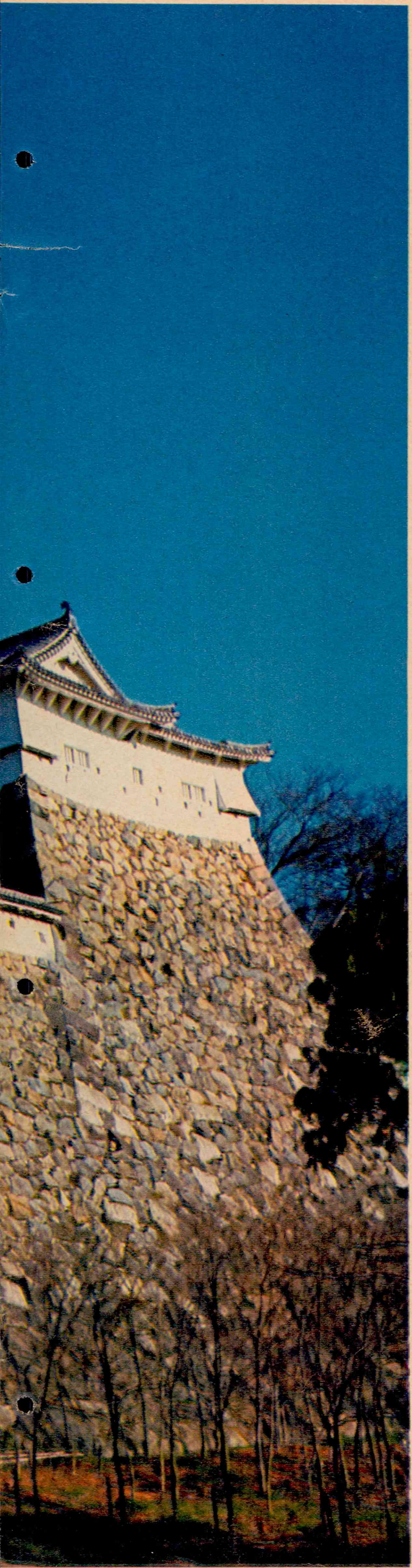
Photographed by NOBUAKI FUKUI



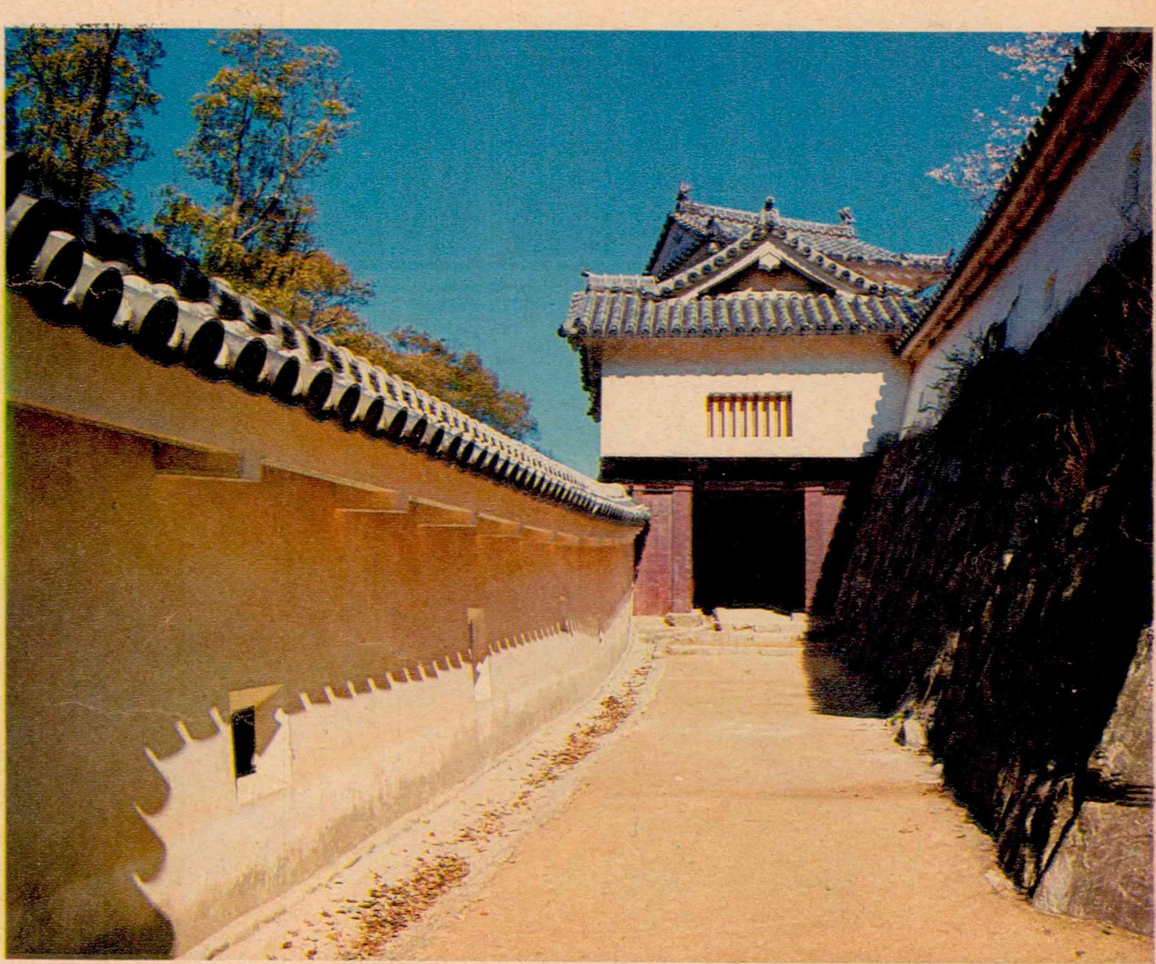
The beauty of Himeji Castle is really overwhelming. Photo shows a section of the Great Donjon, and a combination of strong roof line creating a unique charm without parallel in other castles.









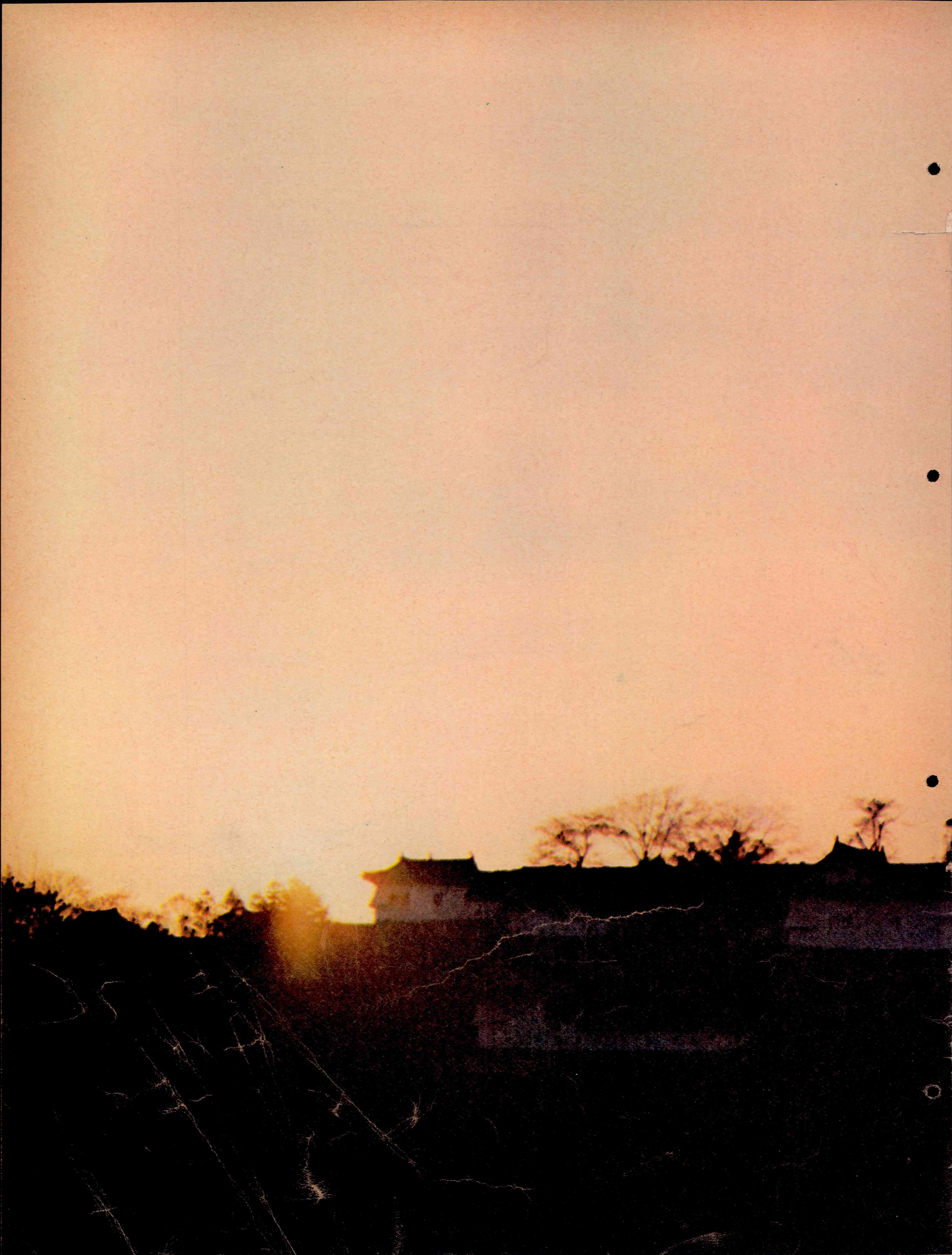


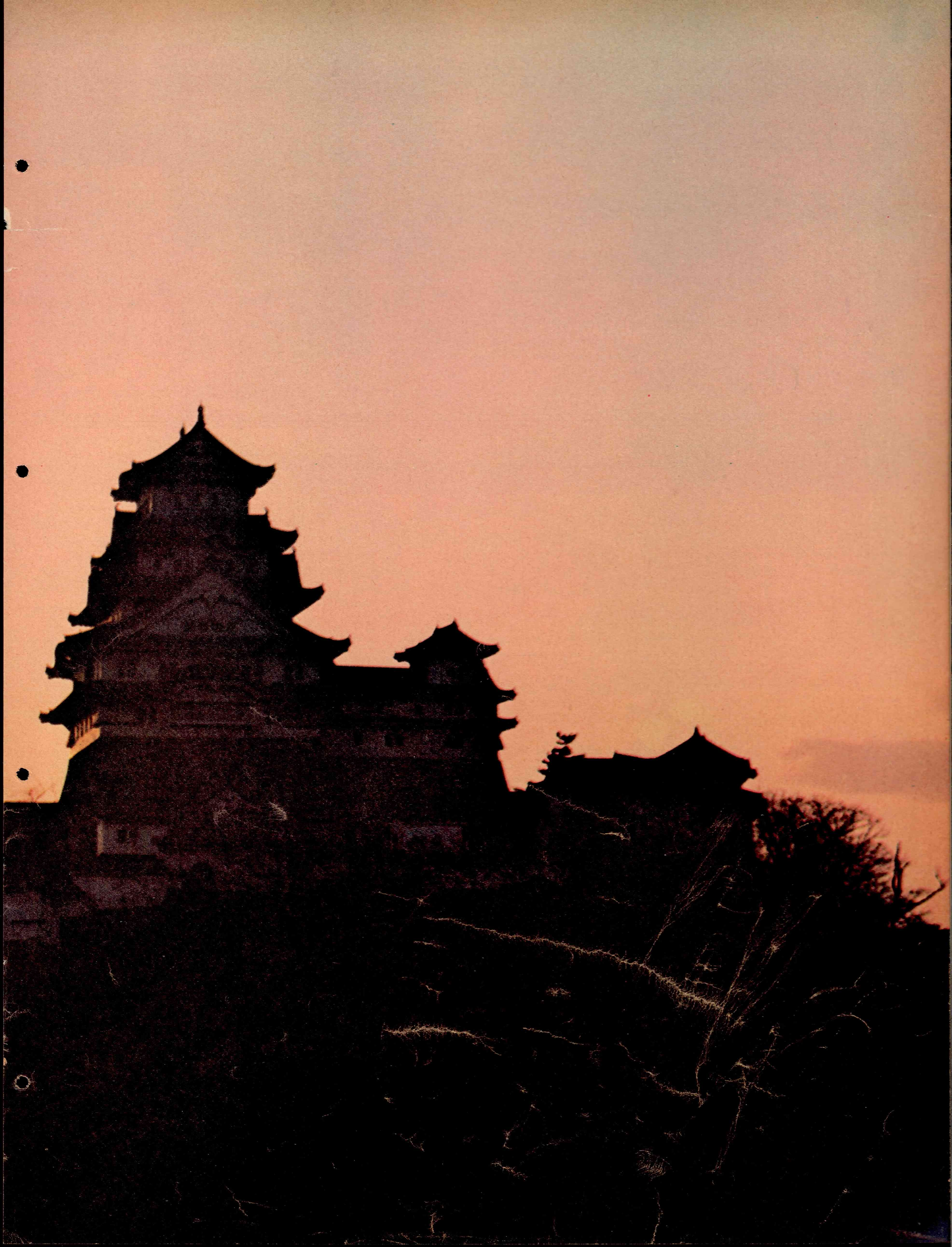
Left: Himeji Castle as seen from the eastern side. The castle, which is by common consent the acme of feudal castles in Japan, is called Shirasagi-jo (Snowy Heron Castle) because all the structures, from the five-story donjon to the walls, are plastered white, giving the effect at a distance of the white silhouette of the bird. Top: The Ni-no-mon Gate and the Inui Donjon as seen from the fifth floor of the Great Donjon. Bottom: The entry leading up to the donjon is a narrow uphill road. This passes between stone walls on which are those of earth with apertures for bowmen.



Above: The five-story structure in the background is the Great Donjon, while the three-story Western Small Donjon is in foreground. "Ishi-otoshi" (stone chute) is seen outside the first floor of the latter donjon. This is designed for dropping rocks onto the enemy or for guns. Right: Front of the Great Donjon illuminated at night.

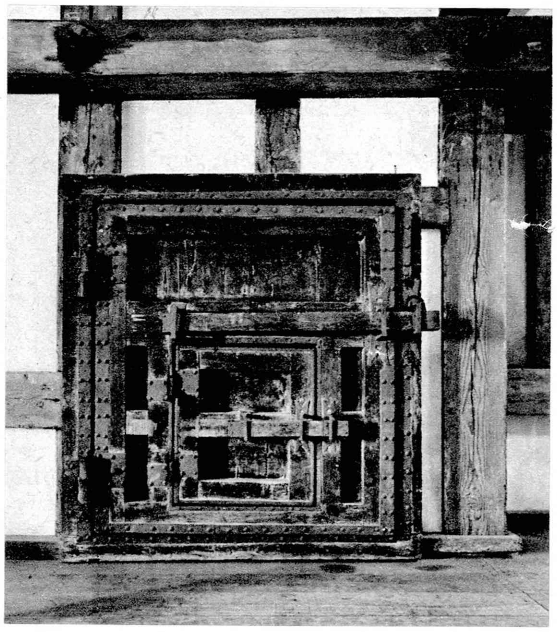








Inside of the Great Donjon, marked by its simplicity in contrast with the gorgeous beauty of the exterior. On the wall are racks for spears.



Door on the first floor of the Great Donjon. The large door with a wicket is very imposing.

HIMEJI Castle is a paragon among ancient Japanese castles. It is also known as Shirasagi-jo (Snowy Heron Castle). For its white donjon standing atop Himeyama, a small hill, in the Himeji Plains, appears from afar like a snowy heron which has descended on a verdant forest. The Castle was constructed 360 years ago by Ikeda Terumasa, a feudal lord who ruled Himeji region, and he mobilized his power and wealth for the construction work. Upon completion, it was immediately acclaimed as the finest fortress in the country. For the castle was built so ingeniously and sturdily on a large scale that it was considered almost impregnable to any enemy. Moreover, its five-story white-plastered donjon was particularly beautiful among similar structures those days.

In the 17th century, there were upward of 100 castles throughout Japan. However, over the years, some were demolished, while others were lost through natural disasters as well as in air raids during the Pacific War. Consequently, only a few castles are preserved to this day with their donjons intact. Fortunately, Himeji Castle is almost intact in its original form.

The history of the Himeji Castle dates back to the middle of the 14th century when Akamatsu Sadanori, head of a powerful clan then ruling the Himeji district, built a small fortress on the site. From olden times, the area was known as a point of strategic importance in the transportation network in Western Japan and also served as a hub of economic activity in the Himeji Plains. In the mid-16th century, the power of the central Government in Kyoto weakened to such an extent that many rival feudal lords, entrenched in various parts of the country, repeated fierce struggles for power. And in this "Age of Civil Wars," Himeji came into the limelight as a strategic stronghold in Western Japan. In 1577, Toyotomi Hideyoshi, a general serving Oda Nobunaga, a warlord who successfully pacified the whole of the country, took the castle at Himeji and expanded it, building a three-story donjon. In 1582, however, Nobunaga was assassinated, causing Hideyoshi to move from Himeji to Osaka, where he built a new castle to govern Japan.

In 1598, the death of Hideyoshi again plunged the country into political unrest. In 1600, the decisive battle of "Sekigahara-no-Tatakai" (Battle in Sekigahara Field) was fought, splitting the feudal lords throughout the country into two opposing camps. Then Tokugawa Ieyasu, who emerged victorious from the battle, established control over the entire country. He gave Himeji Castle to Ikeda Terumasa, his son-in-law, who rendered meritorious services during the battle. Terumasa demolished the castle earlier built by Hideyoshi and constructed a new one in its place. And this is the Himeji Castle of today.

Construction work was started in 1601 and completed eight years later or in 1609. It was a truly tremendous project requiring 30 million workmen. In those days, Japan's castle-building techniques reached the zenith of perfection, and all of these techniques were brought into full play in the construction of Himeji Castle.

Essentially, castles were built for war. They were strongholds for defense against the enemy's attack and for defeating the enemy. However, the expansion of economy and production, an increase in the scale of ruling authority, and the progress of weapons brought about a steady advance in the scale and contents of castles as strongholds for battle. And finally—that is, from the latter half of the 16th century to the 17th century, castles came to serve not only as the mere military base of the governing authority, but also as nerve centers for political rule. In the construction of donjons, for instance, prime importance was at first attached to sturdiness, as they were intended for war. Gradually, however, they took on a decorative element and became also a symbol of the feudal lord's authority.

Himeji Castle was also built during the peak of castle development in Japan. Thus it was not merely intended for war, but also had the character of a central office for governing the territory and the symbol of the lord's authority.

HIMEJI Castle was built with Himeyama, a 46-meter-high hill, as the core. The donjon towers atop the hill, which is surrounded by inner moats. The area within the moats—that is, the heart of the castle—covers about 220,000 square meters and is divided into four sectors—namely, "Hon-maru" (inner citadel), "Ni-no-maru" (second citadel), "San-no maru" (third citadel) and "Nishi-no-maru" (western citadel). The area outside the inner moats is encircled by middle moats, which in turn are surrounded by outer ones. The area within the outer moats extends over 2.3 million square meters, and "Joka-machi" (castle town) was formed between the inner and outer moats. Of this area, the district enclosed by the inner moats is preserved in almost complete form.

Any invading forces trying to take Himeji Castle had to cross the three moats—outer, middle and inner. The moats were spanned by wooden bridges, which, however, could easily be destroyed if an enemy attacked.

Upon crossing the inner moat, one comes to

◁ *Himeji Castle silhouetted against the glowing evening sky.*



The Western Citadel of Himeji Castle.

the Hishi-no-mon Gate, a thick wooden panel gate reinforced with iron plates. Inside this gate is a small plaza overlooked from "Ni-no-maru" and "Nishi-no-maru" and surrounded by stone walls on which stand white-plastered walls with small windows of various shapes, such as circular, triangular and rectangular. The windows are for firing guns and bowmen.

Upon crossing the plaza, one passes through another gate—I-no-mon (Gate No. 1)—and then enters a path leading up to the donjon. This is a narrow uphill road winding like a maze. Moreover, it passes between stone walls on which are earthen ones with apertures for guns. In some sections, one even has to walk in the opposite direction from the donjon. The straight-line distance from the Hishi-no-mon to the donjon is about 130 meters, but the path between them is more than 300 meters. Moreover, there are as many as 10 gates along the road. Since Japanese castles are wooden structures, they could not be relied upon too much from a viewpoint of defense. Accordingly, castle builders made the path to the donjon as complicated as possible to thwart an enemy's invasion. Himeji Castle is a typical example of strategy.

The donjon of the castle towers on a nearly quadrilateral foundation surrounded by stone walls atop the Himeyama hill. There are four donjons, large and small, on the foundation—that is, "Dai-tenshu" (great donjon) in the southeastern corner of the foundation, "Inui-ko-tenshu" (northwest small donjon) in the northwest corner, "Higashi-ko-tenshu" (eastern small donjon) in the northeastern corner and "Nishi-ko-tenshu" (western small donjon) in the southwest. These are linked with covered passages, and the area surrounded by the four donjons form a courtyard.

The "Dai-tenshu" looks like a five-story structure from outside, but inside, it consists of six floors. The difference between the exterior appearance and the inside structure was designed to delude the enemy from strategic considerations, as was the case with the labyrinthine path to the donjon. The "Dai-tenshu" stands 31 meters tall, and if the foundation is included, it is 46 meters. The areas of each floor of the donjon grows smaller upward, and the sixth floor of "Dai-tenshu" is exactly half the first in area. This ratio is considered ideal from a viewpoint of both stability and exterior beauty.

The donjons are wooden structures, but their exterior is covered all over with white plaster and no wooden part is exposed. (All structures of the Himeji Castle are similarly built). The plaster is designed to prevent fire and serve as armour against bullets. It is considered, however, that its white color was intended to make the castle look graceful.

The layout of the donjon area obviously represents a determination to stand a siege to the last, even if all other sectors of the castle were taken by the enemy. The gate of the donjon area—"Mizu-go-mon" (Water Gate No. 5)—is situated under a covered passage connecting "Dai-tenshu" and "Nishi-ko-tenshu" and its door and pillars are covered all over with iron plates. Above the entrance is "Ishi-otoshi" (stone chute), from which the approaching enemy could be attacked. In the courtyard is a kitchen for use in case the donjon area was besieged by the enemy.

IKEDA Terumasa, who built Himeji Castle, passed away in 1613. Later, the head of the castle changed one after another, all directly nominated by the Tokugawa Shogunate Government. However, not once was an actual battle fought at this castle.

In 1868, the downfall of the Tokugawa Shogunate put an end to Japan's feudal system. And with the start of the Meiji Era, Japan discarded a policy of national isolation and embarked on rapid modernization by introducing Western civilization. Consequently, castles of the feudal lords, regarded as symbols of the old regime, were demolished one after another in various parts of the country. A strong reaction to the feudal regime made it almost impossible to preserve ancient castles as cultural properties. Fortunately, however, Himeji Castle came under State ownership and was thus spared destruction. But even so its structures were left to fall into decay.

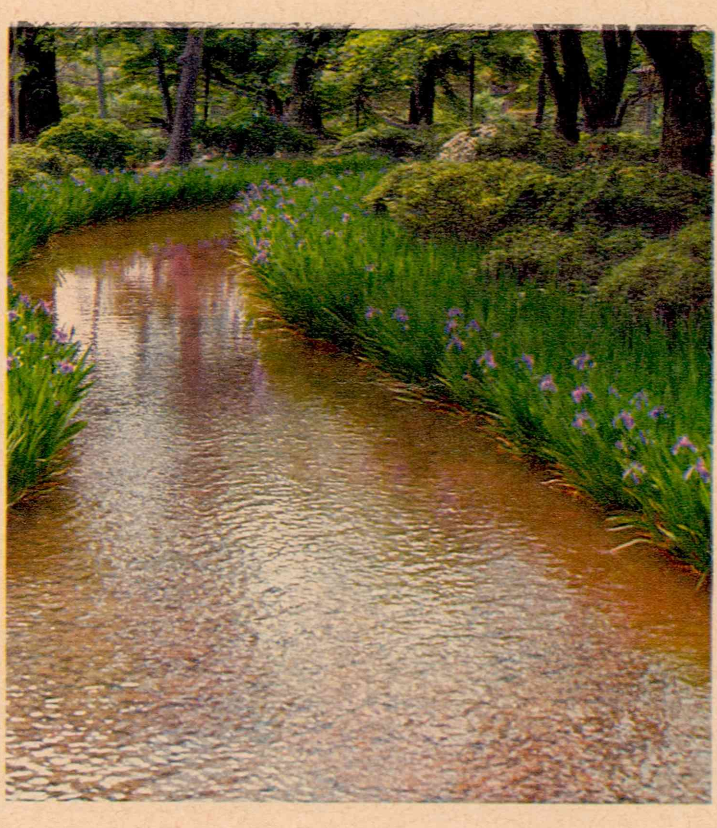
Nevertheless, as the situation in Japan gradually calmed down, voices calling for the preservation of this excellent castle steadily mounted, finally leading the Government to undertake repairs. In 1931, the four donjons and auxiliary structures of the castle were designated by the Government as "national treasures" to be protected as cultural properties. Furthermore, in 1935, lareg-scale repair work began and continued for 30 years. All parts of the stone walls, the donjons and other structures were closely examined and all those damaged were disassembled for repair. This giant project, which could well be called a new castle construction in modern Japan, was completed in 1964, enabling the castle to retain its graceful figure, like a snowy heron, which may well be termed a symbol of Japanese beauty, atop Himeyama forever.

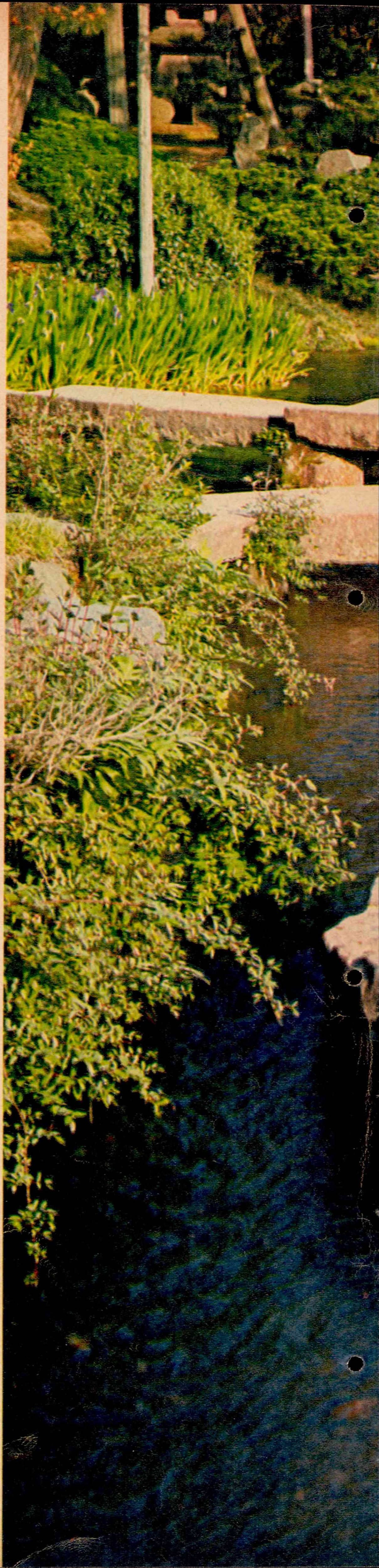


Donjon as seen from the Western Citadel. The circular, triangular and square loopholes on the wall in foreground are for guns and bowmen.

Castle Town KANAZAWA

Kanazawa is today a city whose center has become completely modernized like any other in Japan with bustling vehicular traffic. Even so, Kanazawa still retains an element of tranquility. And on a hill in the heart of the city, remain the relics of an ancient castle steeped in verdure. Along back alleys and outside the central part of the city, we still can see residences of ancient warriors and temples two or three centuries old exuding a placid atmosphere.





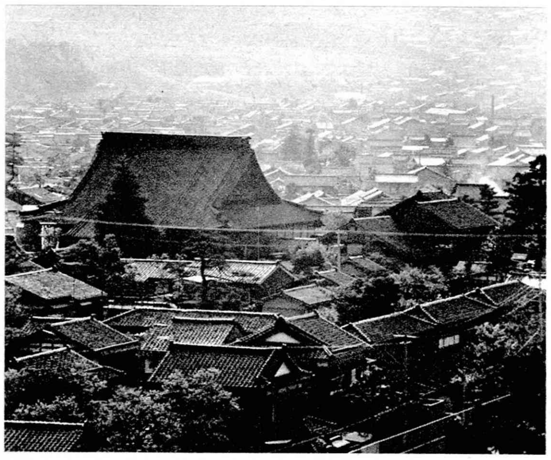
Kenrokuen Park, adjoining Kanazawa Castle, was built in 1819 by Narihiro Maeda, then lord of Kanazawa. It is one of the three most beautiful landscape gardens in Japan, along with the Kairakuen, at Mito, and the Korakuen, at Okayama. In size, however, Kenrokuen Park surpasses the others, covering an area of about 10 hectares. The name Kenroku (combining six features) indicates that the park boasts six prominent features—vastness, solemnity, careful arrangement, venerability, coolness and scenic charm. Above: A placid stream embroidered by irises runs through the park. Right: A stone lantern and a stone bridge. These are among the most celebrated features.

Photographed by NOBUAKI FUKUI





Left: The Ishikawa-mon Gate of Kanazawa Castle. The castle town Kanazawa developed around this castle. Right: Kasumi-ga-ike Pond in the heart of Kenroku-en Park. The stone-lantern at center is the renowned Kotoji-Toro.



A view of Kanazawa City from Kenroku-en Park.

MOST of Japan's major cities are former "castle towns." That is, each originally developed around the castle of feudal lord with quarters for warrior retainers, merchants, blacksmiths, carpenters and other artisans, inns, temples, etc. systematically laid out. However, in the span of only a century since the Meiji Restoration in 1868 which switched the nation suddenly from feudalism to rapid modernization, almost all of them have lost the appearance of "castle town." In particular, air raids during the last war proved really destructive. Nowadays, the vestiges of ancient "castle towns" are to be found only in those few cities which fortunately escaped wartime devastation of which Kanazawa is one.

Kanazawa started to grow as "castle town" toward the end of the 16th century when Maeda Toshiie, a feudal lord, was named to rule the region. He had rendered meritorious services to Toyotomi Hideyoshi, a powerful warlord then governing Japan. So recognition of his services, Hideyoshi gave him the Kanazawa Plains facing the Japan Sea, situated in the middle of the Japanese archipelago. Toshiie promptly built Kanazawa Castle and constructed a town around it, laying the foundation for the stability of the Maeda Clan in the ensuing 300 years. The Kanazawa Plains consists of fertile land, and moreover, Toshiie was given vast territory. Therefore, the Maeda Clan enjoyed great prosperity and was one of the wealthiest feudatories in the country, apart from the Tokugawa Shogunate in Edo (present Tokyo).

Toshiie and his successors steadily improved and expanded the castle and the town on the strength of their wealth. At the same time, they invited the finest artists and artisans from Kyoto and other cultural centers, to develop a unique culture in the Kanazawa area.

The donjon of Kanazawa Castle no longer exists and there is no way of imagining its scale. It is said, however, that the donjon was comparable in grandeur to those of Edo and Himeji Castles. But the Ishikawa-mon gate of the Kanazawa Castle is renowned as one of the finest of its kind in the country. Roads in Kanazawa turned and twisted a great deal with not a single crossroads, to prevent an enemy from marching straight toward the castle. But winding roads were one of the marked characteristics of "castle towns" and this was especially the case with Kanazawa.

Art and craft work, which developed in this well-defended "castle town"—for instance, "Kutani-yaki" pottery, "Kaga-yuzen" silk fabrics, lacquer ware, gold and silver works, wood carvings—soon attained national fame for their graceful beauty and excellent quality. The Kenrokuen adjoining the castle is one of Japan's representative gardens, which could only emerge from a high culture and wealth. Generally, wherever culture develops, tasty food and superb "sake" are invariably born, and Kanazawa is no exception. Even today, delicious foods peculiar to the city delight visitors.

KANAZAWA thus thrived as the "castle town" of the Maeda Clan for about 300 years from the arrival of Maeda Toshiie to the Meiji Restoration.

With the advent of the Meiji Era, the newly established Government uprooted the age-old feudal system and embarked on the path of rapid modernization by assimilating Western civilization. Kanazawa became the seat of the Ishikawa Prefectural Government and also a hub of economic and cultural activities in Ishikawa Prefecture. The Maeda Clan ended its feudal rule, while the prefectural government and municipal offices were built in the center of the city.

In a way, modernization spells the hasty negation of old culture. During the Meiji Restoration, much of the old culture was discarded in "castle towns" in various parts of Japan simply because it was old. Consequently, these towns lost their individuality. However, the people of Kanazawa were not so thoughtless as to discard the best of the traditions. For a century since then, Kanazawa has not encountered any destructive disaster, and fortunately enough, was spared air raids during World War II, which has enabled it to preserve the vestiges of a "castle town" to this day.

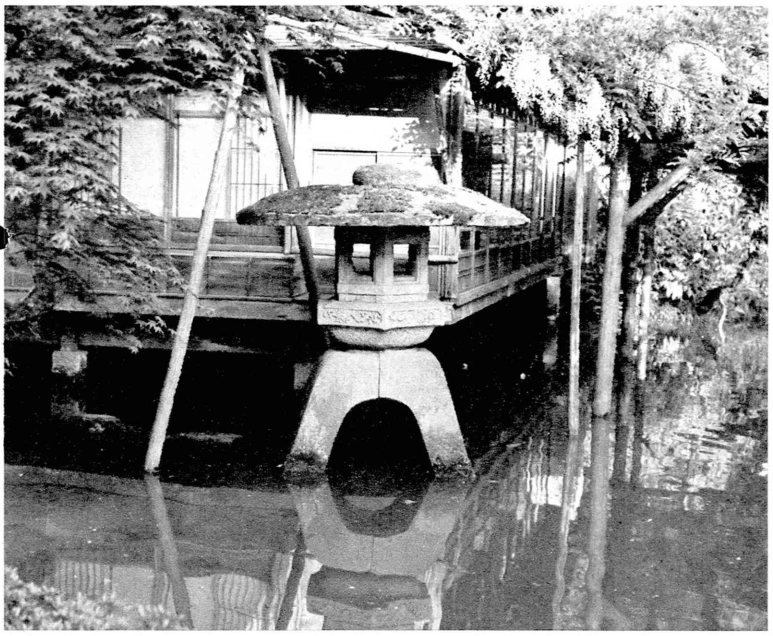
Of course, although Kanazawa is a typical "castle town," this does not mean it is like what it was more than 100 years ago. It is naturally impossible to retain an ancient "castle town" as in days gone by. Such attempt would only force the residents to endure the old and often inconvenient life forever. It is only natural that the residents of an ancient "castle town" should seek a new cultural life, resulting in a metamorphosis of the town. For even in Kanazawa, roads have been enlarged, and ferro-concrete buildings have appeared as it has grown to be a big city with a population of 360,000. In the case of Kanazawa, however, care is apparently being used to retain the beauty, mild tranquility and nostalgic softness of an ancient "castle town" as far as possible in spite of the progress of modernization. This is obviously due to the citizens' pride in Kanazawa's history as a dignified "castle town" over a period of 300 years and the refined culture which was fostered in the process. And herein lies the very source of charm which pervades the "castle town" of Kanazawa.





Right: Audience chamber of the Seison-kaku, located in a corner of Kenroku-en Park. Seison-kaku, built in 1863, was a typical residence of "daimyo" (feudal lord) toward the end of the feudal days.



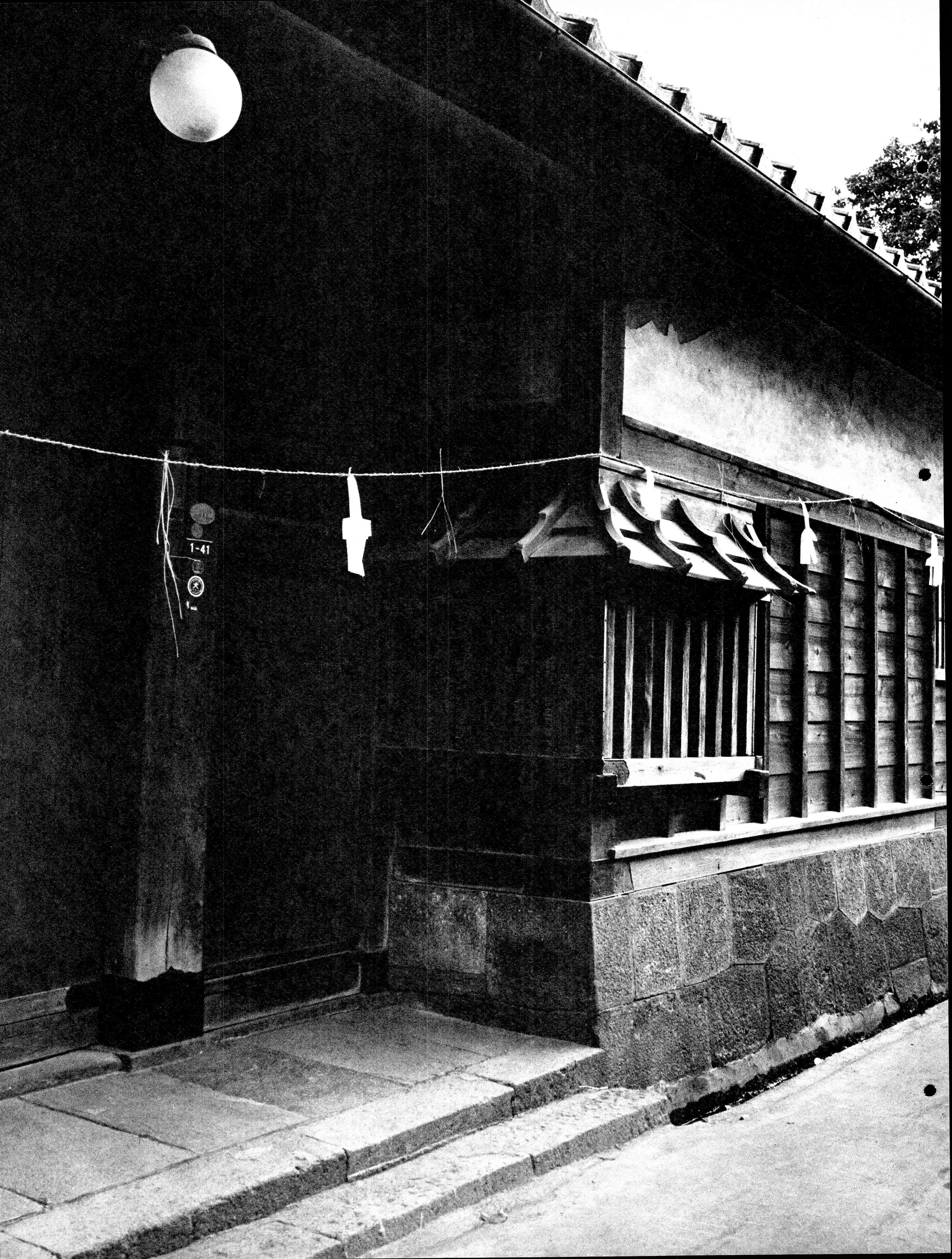


Left: The vast Kenroku-en Park has many resting places and arbors for tea ceremony. The resting place Sanbo-an built on a pond. Below: The Yugao-tei, a tea-arbor where feudal lords used to rest while strolling about the garden.

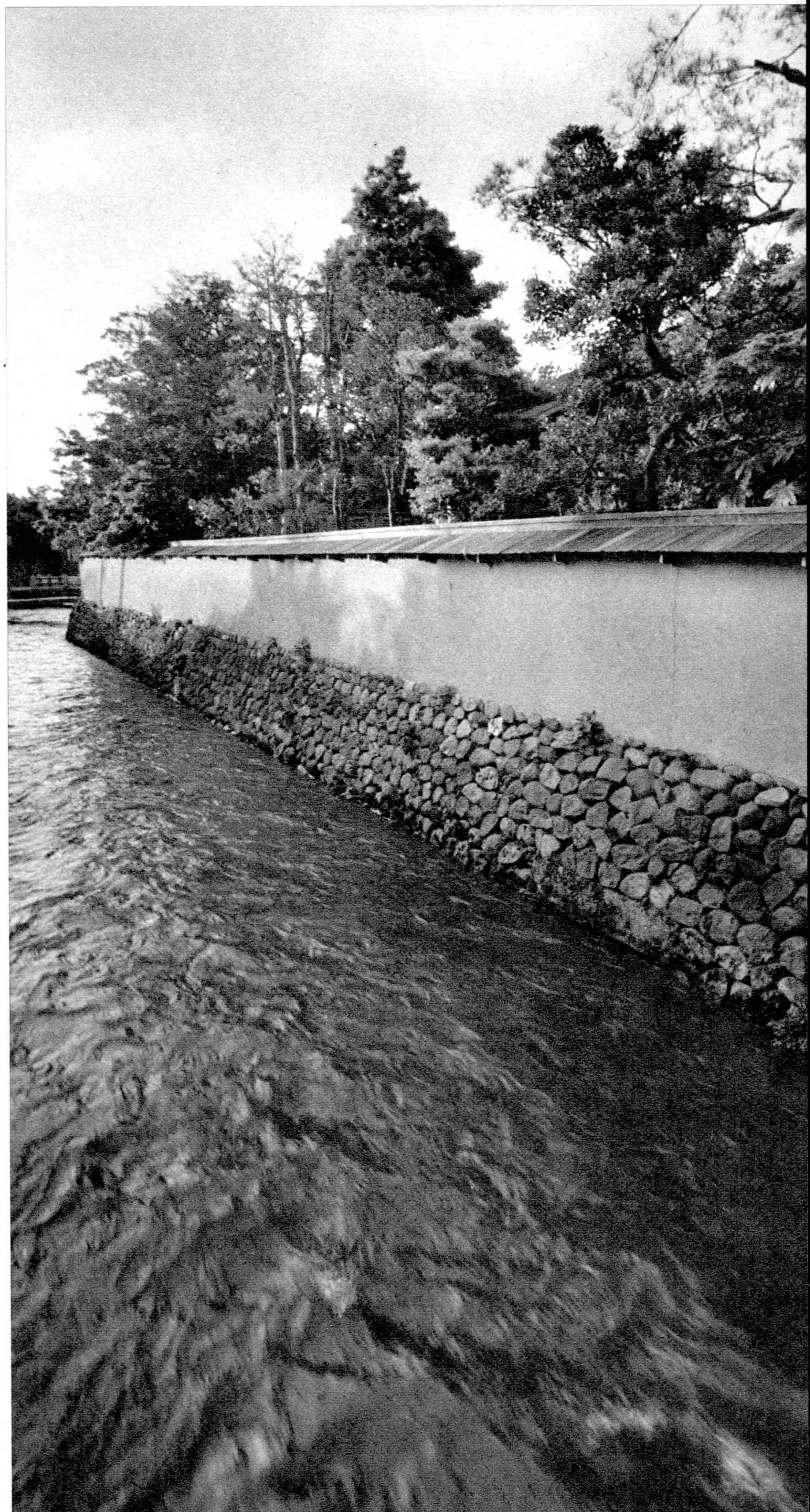




Left: Corridor of the Seison-kaku, a representative Japanese style wooden structure. Despite its considerable breadth, it is marked by the absence of pillars to ensure an unobstructed view of the garden from inside the room.


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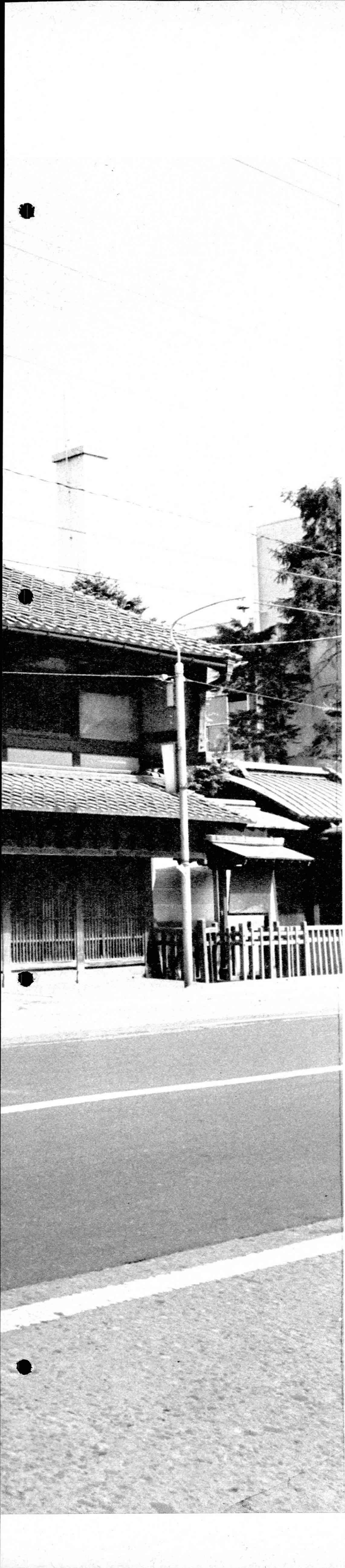




Left: Coarsely latticed window of a residence of samurai. After withstanding a severe weather in the Japan Sea area for three centuries, the residence still retains its original dignity. The rope with the stripe of white paper is a festival decoration. Above: A limpid brook flows along the earthen wall of a samurai residence. Houses draw water into their gardens from the stream.

Nakaya Pharmacy in the commercial center of Kanazawa is an old establishment specializing in herb medicines for as long as 400 years now. Its present store was built more than a century ago and well preserves the image of the old castle town to this day.



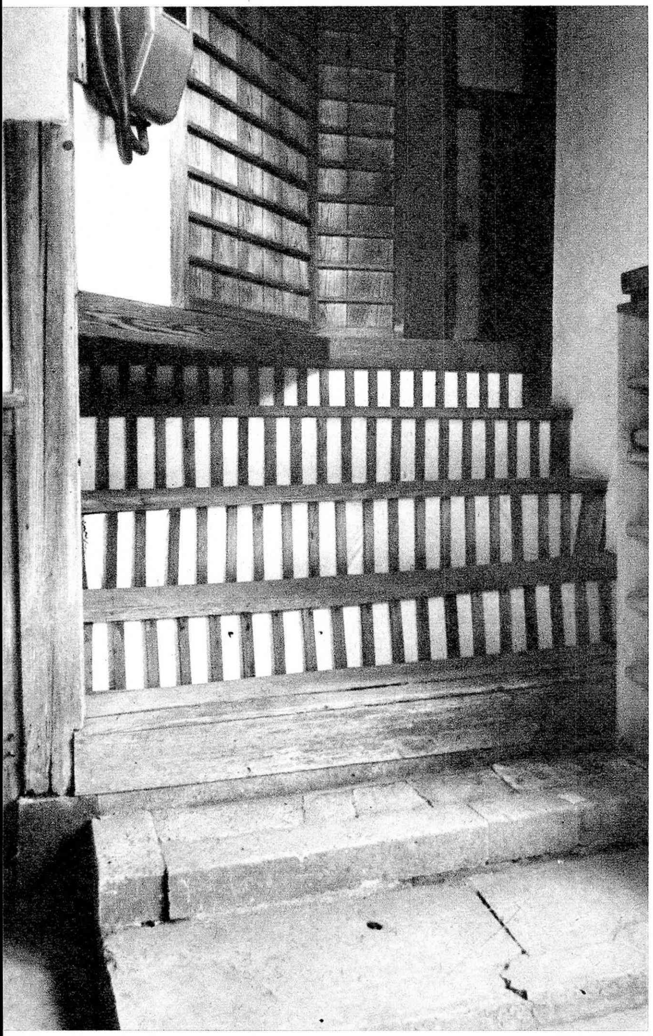






Above: Counter of Nakaya Pharmacy, showing no change whatever since the days of castle town, except for a fluorescent lamp, clock and employes' clothes. Left: An old signboard at the store, announcing it is the duly authorized shop.

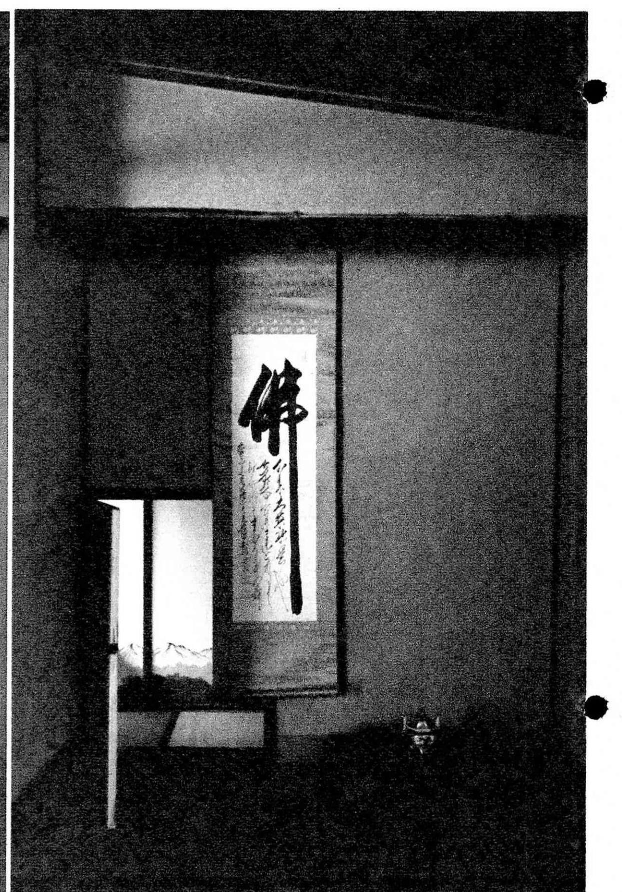
Right: Myoryuji Temple in Kanazawa. Also known as "Ninja-dera" (temple of "Ninja"—samurai who mastered "Ninjutsu," a sort of superhuman martial arts), it was frequented by retainers of the Maeda Clan. Its exterior is no different from ordinary temples, but hidden inside are devices to protect the safety of officials.

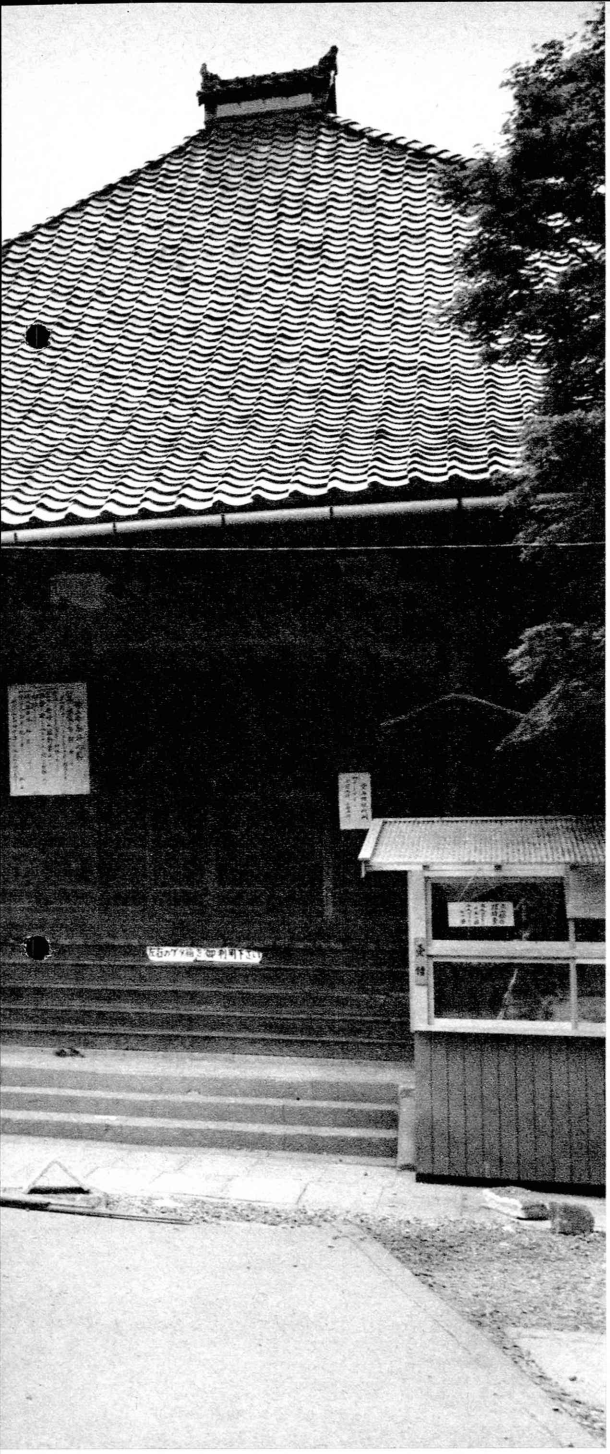


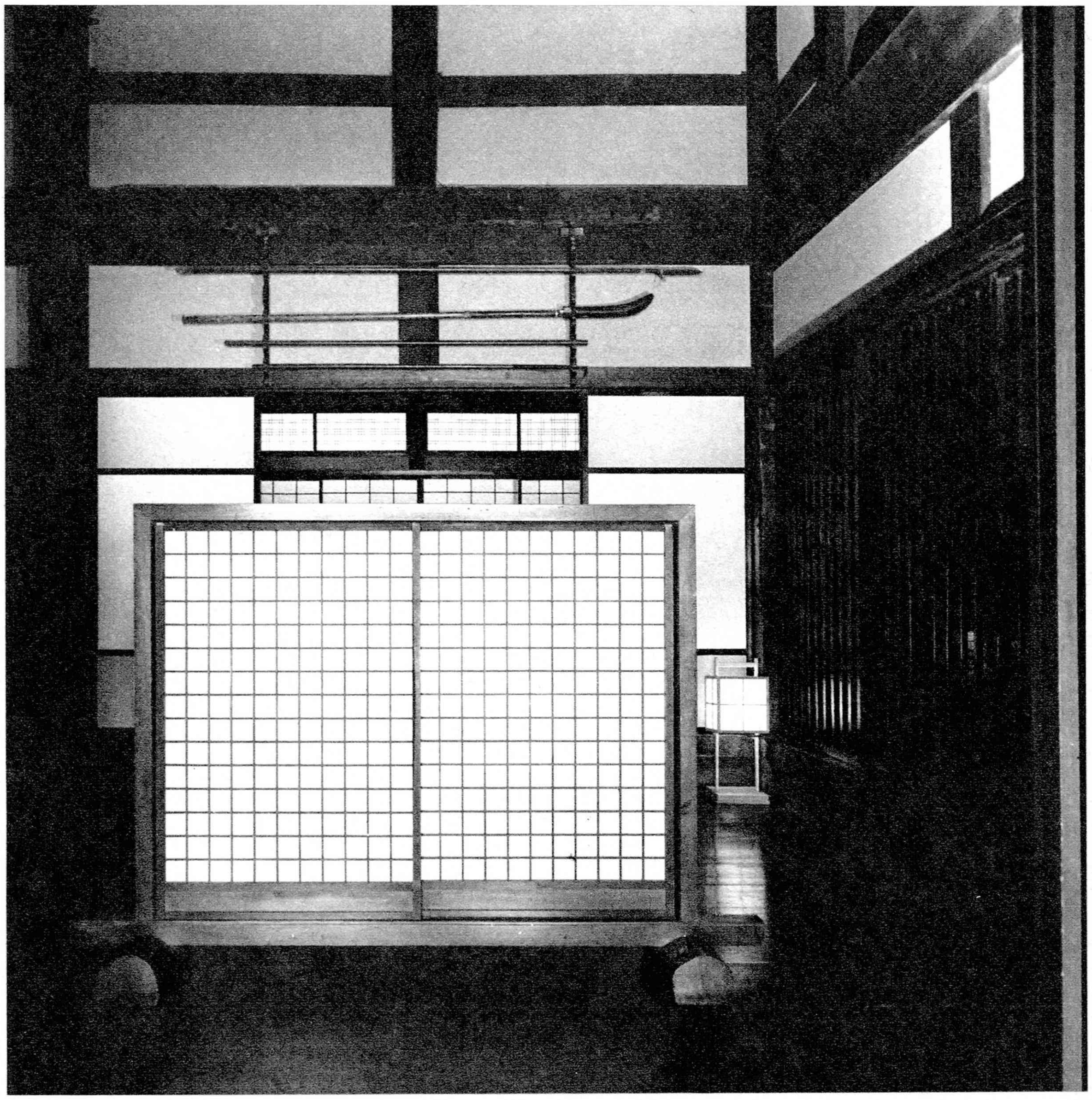


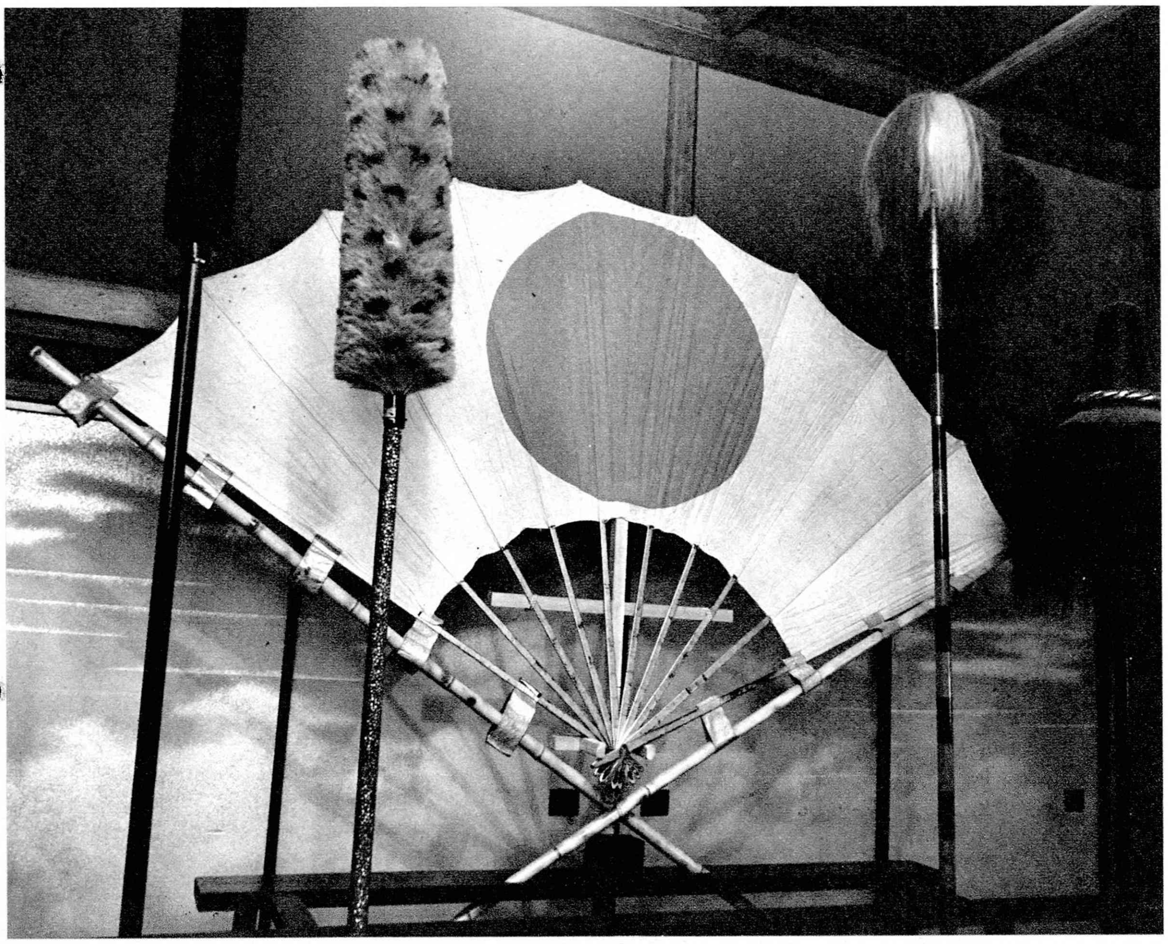
Above: The vertical sections of the staircase in the Ninja-dera consist of paper. Whenever a shadow of a suspicious person was cast on the paper, a Ninja hidden behind the staircase promptly jumped out. Two photos at right show a guest room of the Ninja-dera. If a guest was attacked by an assassin, he could escape through a small door in the lower left section of the wall (which, when closed, does not look like a door).









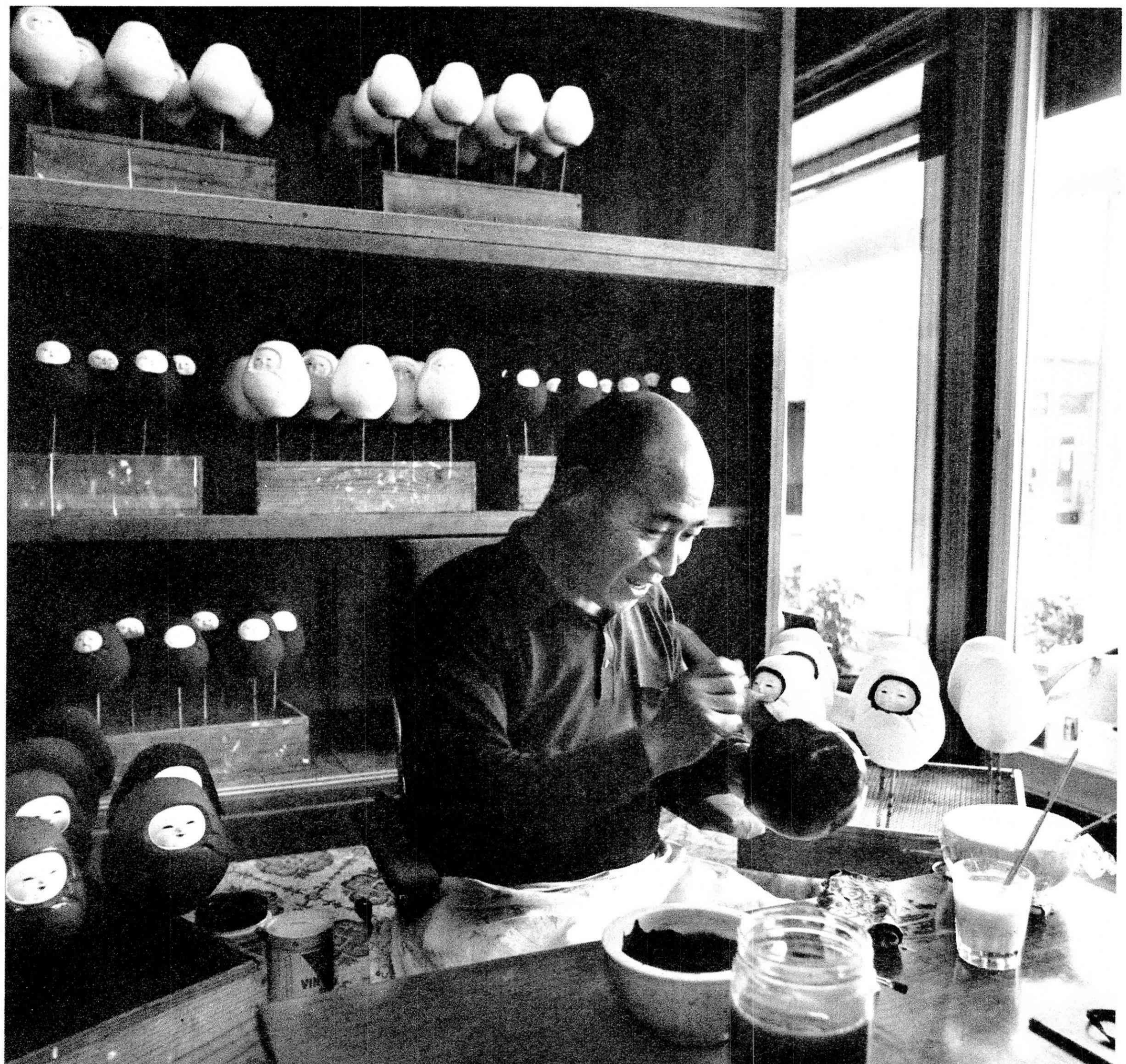


Samurai's residences and civilian houses of the feudal days have been removed to Edo Mura (Edo Village) in the suburbs of Kanazawa for preservation. Above: The porch of a ranking samurai's residence in Edo Mura. Left: A military folding fan used by a samurai general during battle. It was made before the present national flag showing a sun-disk was adopted.

Castle town Kanazawa is also noted for diverse folk art products, which are highly popular among tourists. The photo below shows dolls called Hachiman-Okiagari, and the right photo, an ornament named Shishi-Gashira (Lion's Head).





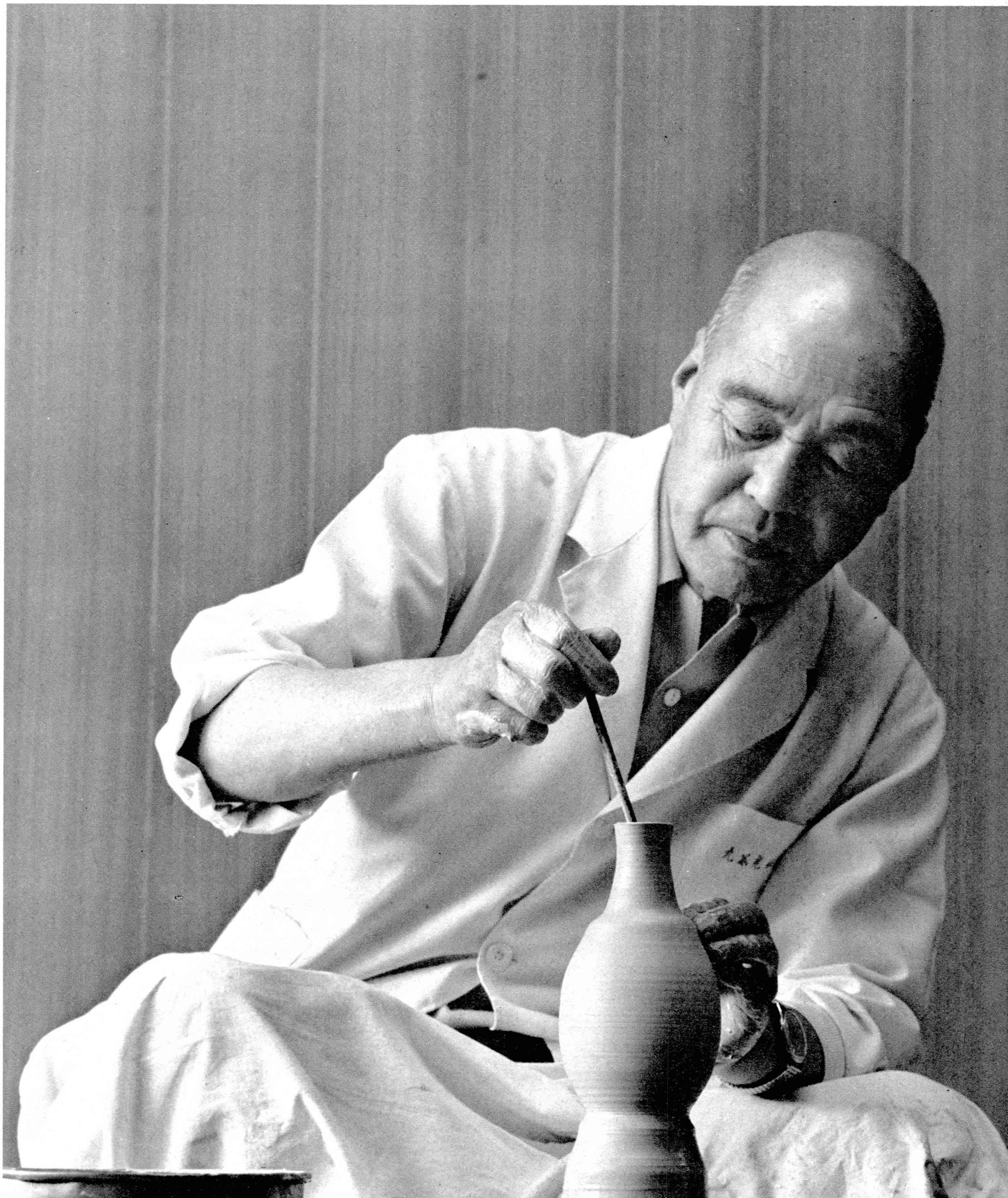




Workshop of Men-ya, a folk art store of long standing. Skilled artisans, inheriting traditional techniques, are making Hachiman-Okiagari dolls (above photo) and Shishi-Gashira (right).





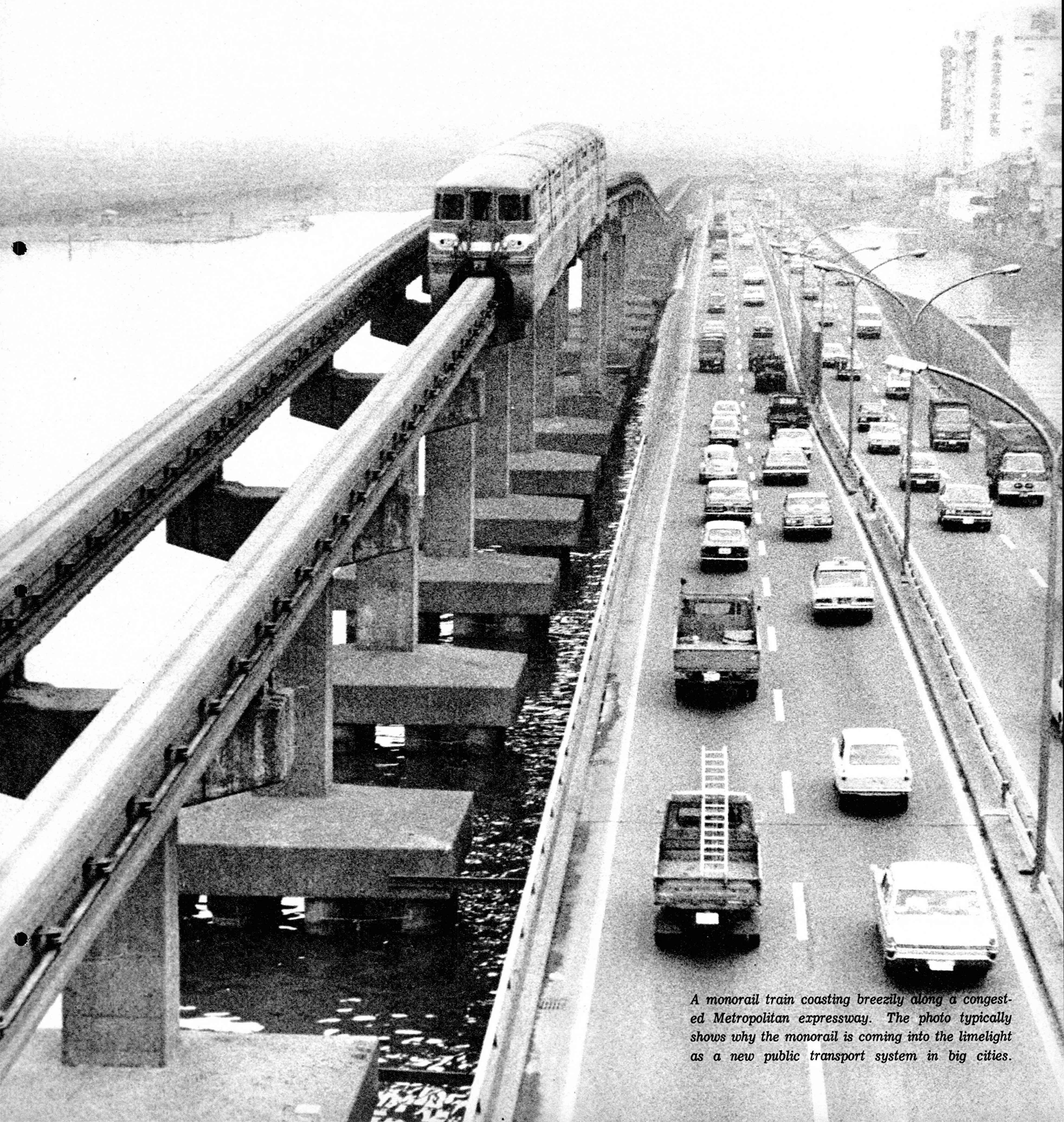


"Kutani-yaki" pottery of Kanazawa is known as Japan's representative ceramic product throughout the world. Photo shows Kutani-yaki's master artist Kosen Toshioka.



"Kirishitan-toro" (stone-lantern of early Christianity) in the compound of the Ryuzoji Temple in "Tera Machi" (Temple Quarter) of Kanazawa. It looks no different from ordinary stone-lanterns, but an image of the Holy Mother Mary is carved at its base. In the feudal days, Christianity was prohibited in Japan and Christians were ruthlessly suppressed. This was especially the case in castle towns. Even so, Christians in Kanazawa continued to worship the Holy Mother by pretending to see a stone-lantern.

MONORAILS REAPPRAISED AS URBAN TRANSPORT



A monorail train coasting breezily along a congested Metropolitan expressway. The photo typically shows why the monorail is coming into the limelight as a new public transport system in big cities.

Monorails have once again come into the limelight in Japan as a means of easing urban traffic congestion, which has been intensifying year after year, and a number of monorail construction plans have been announced for Tokyo and other metropolitan regions as well as for major provincial cities.

In the past, surface systems such as streetcars and trams played a key role in urban transportation. However, they are being steadily abolished throughout the world because they are considered a hindrance to the flow of motor traffic. In their place, subways are taking over as the principal means of public transport not merely in major cities but also between urban centers and sprawling suburban areas with buses serving as a supplementary means.

The construction cost of subways, on the other hand, is as high as 4,000 to 6,000 million yen per kilometer with the result that subways cannot be operated on a paying basis except along routes marked by a heavy volume of traffic. Moreover, the increasing number of automobiles and trucks is making it more and more difficult to operate bus service according to schedule. It is at this point that monorails have attracted renewed attention as a solution to the urban traffic dilemma.

The monorail is an elevated railway system utilizing only a single narrow rail supported by T-type pylons occupying a minimum amount of land space. It offers four distinct advantages over more conventional forms of public transport: (1) There is no danger of derailment or collision with other means of transport, ensuring greater safety. (2) While its transport capacity is two-thirds that of a subway and it costs twice as much to carry a passenger the distance of one kilometer, its construction cost is 2,400 million yen per kilometer, half that for building a subway. (3) It can be built in a short period of time. (4) Because rubber tires are used on the coaches, it is far less noisy; for example, while the electric trains of the Japanese National Railways in Tokyo register a noise level of about 90 phons at the speed of 50 to 60 kilometers per hour, a monorail registers only 75 phons at a speed of 60 km/h.

Other advantages are that monorails do not spoil the appearance of cities and hardly obstruct road traffic.

Monorails in Japan

The monorail made its debut in Japan in 1957 with the opening of a 0.3-kilometer line in Tokyo's Ueno Park. There are two types of monorail systems—a suspension system whereby a train is suspended from the rail and a straddling system in which a train straddles and runs on the rail. The monorail in Ueno Park is of the former type.

Then in 1961, the first straddle-type monorail in Japan made its appearance in Inuyama Park in Aichi Prefecture (length: 1.4 kilometers). But both of these monorails are for pleasure ride in parks and the distances covered are limited.

Three years later, in 1964, Japan's first full-scale practical monorail, the Tokyo Monorail (straddle-type), was completed to link Tokyo International Airport and Hamamatsucho Station of the Japanese National Railways in Tokyo over a distance of 13.2 kilometers. At first, the 15-minute monorail ride between the two points was apparently used primarily by those people making a sightseeing trip to the international airport and those attracted by the novelty of riding on a monorail which runs over the sea for part of the route.

Today, it is serving as a key transport system for travelers arriving at or leaving Tokyo by air and those who greet or see them off at the airport, since travel by car between the airport and the center of Tokyo takes more than one hour at times because of congested highway traffic. The monorail trains are now running at intervals of about eight minutes, hauling a daily average of 40,000 passengers between Tokyo and the airport.

In March last year, Japan's second commercial monorail system (suspension type), the 4.8-kilometer Shonan Monorail, was inaugurated between Ofuna Station of JNR's Tokaido Line and Nishi-Kamakura Station, both in the Shonan district of Kanagawa Prefecture, Tokyo's satellite prefecture, where the number of commuters has risen sharply in recent years. The new line, linking the two stations in eight minutes, is drawing attention as a model case of a monorail for commuter transport.

Monorail Construction Plan

The Japan Monorail Association, (founded in 1964 by a group of 79 electric machinery, construction and steel firms) has developed a plan for the construction of a loop monorail line in Tokyo.

The plan envisions a 35.8-kilometer loop line around the heart of the capital with Hamamatsucho, the terminal of the Tokyo Monorail, as the starting point. It is estimated that the planned monorail will carry a daily average of 420,000 passengers, with the target of 10,400 passengers per hour during rush hours.

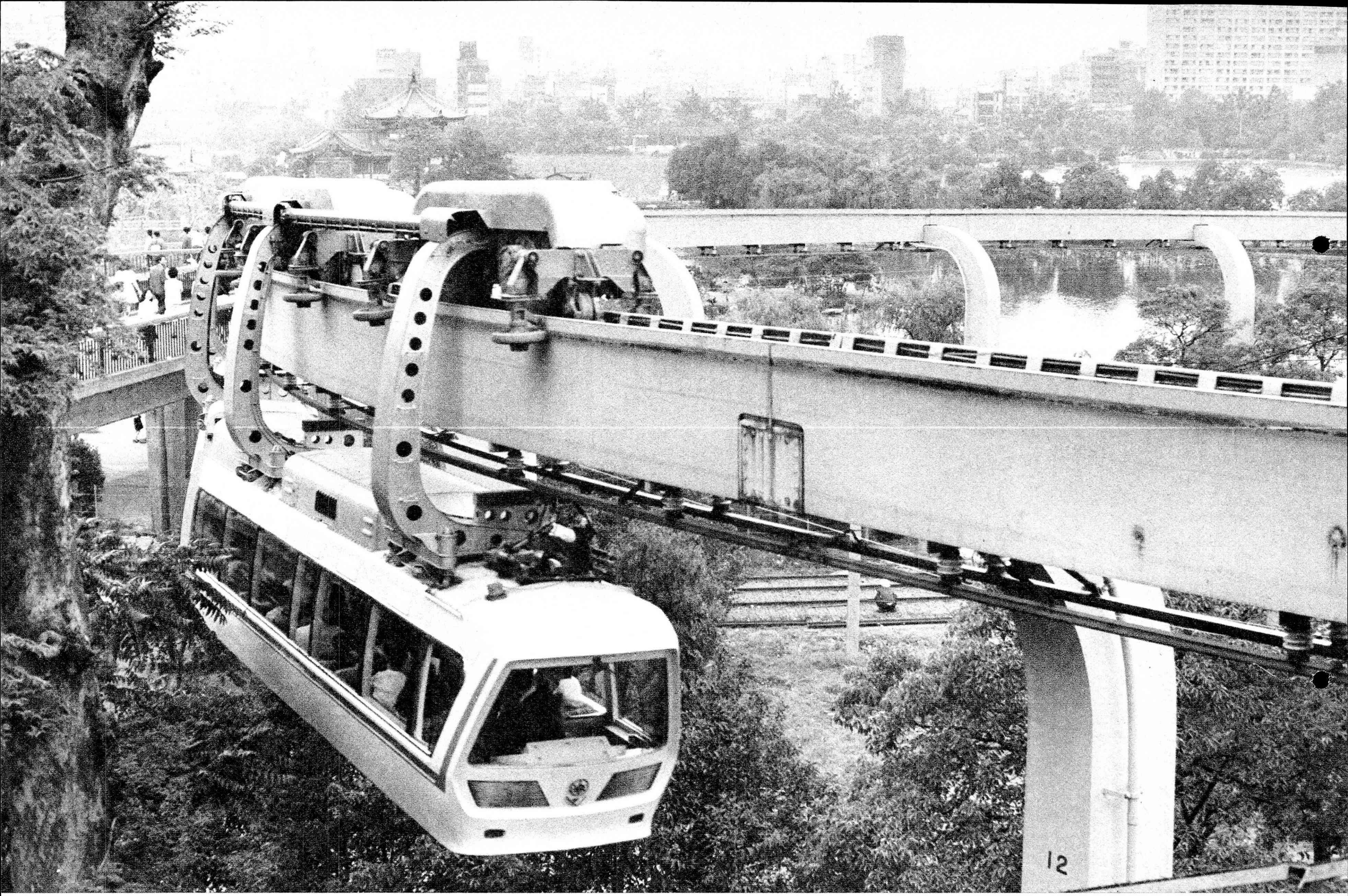
The trains, each comprising four coaches, will be operated at intervals of five minutes at an average speed of 30 kilometers per hour. The loop line, with a proposed total of 37 stations, will connect many of the principal sub-centers that surround downtown Tokyo.

Indications are that monorail systems will soon emerge as a new important means of transport in Japan's urban areas, thus assuming a more significant role, different from the entertainment and novelty function they had assumed in the past.



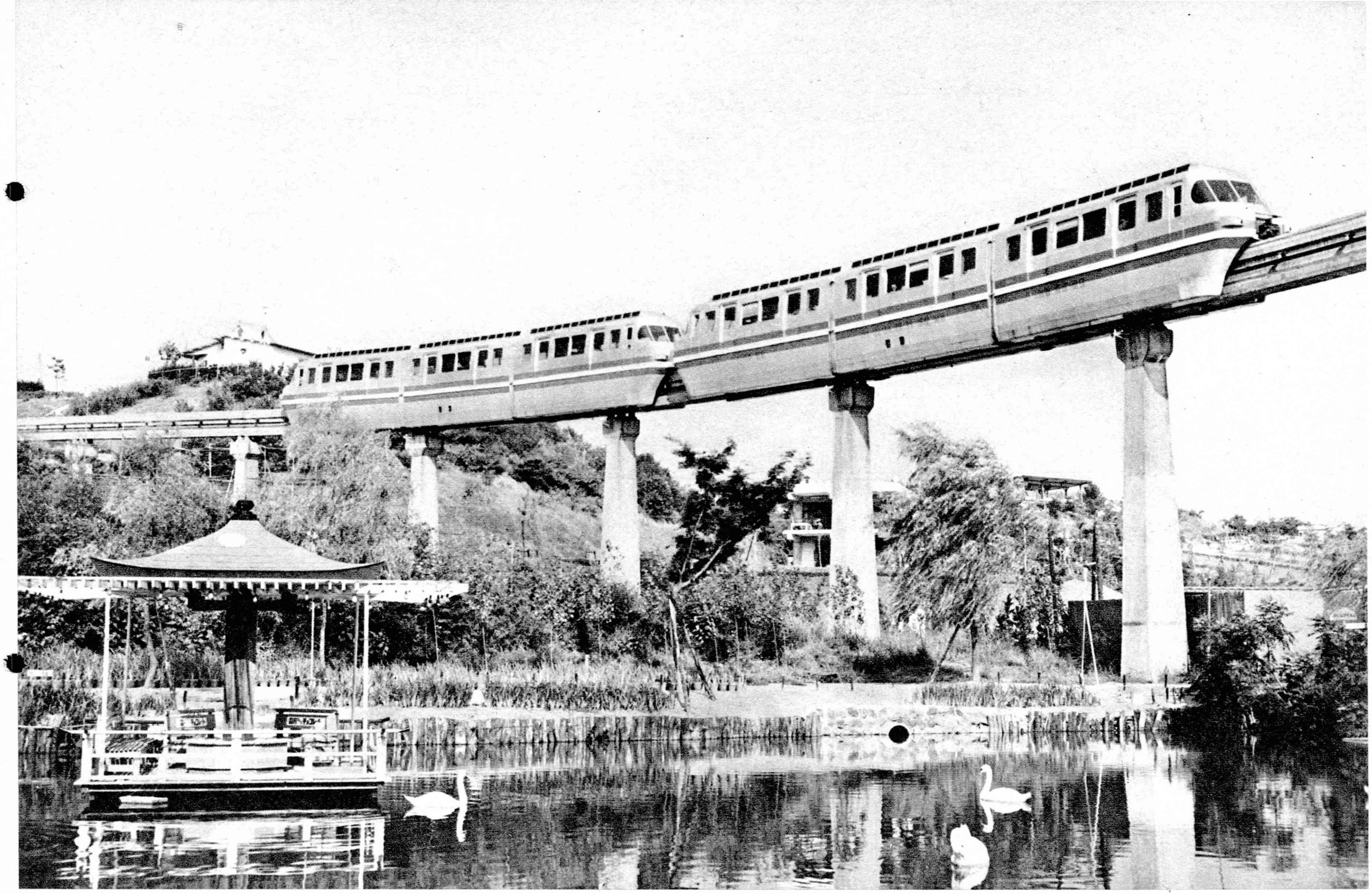


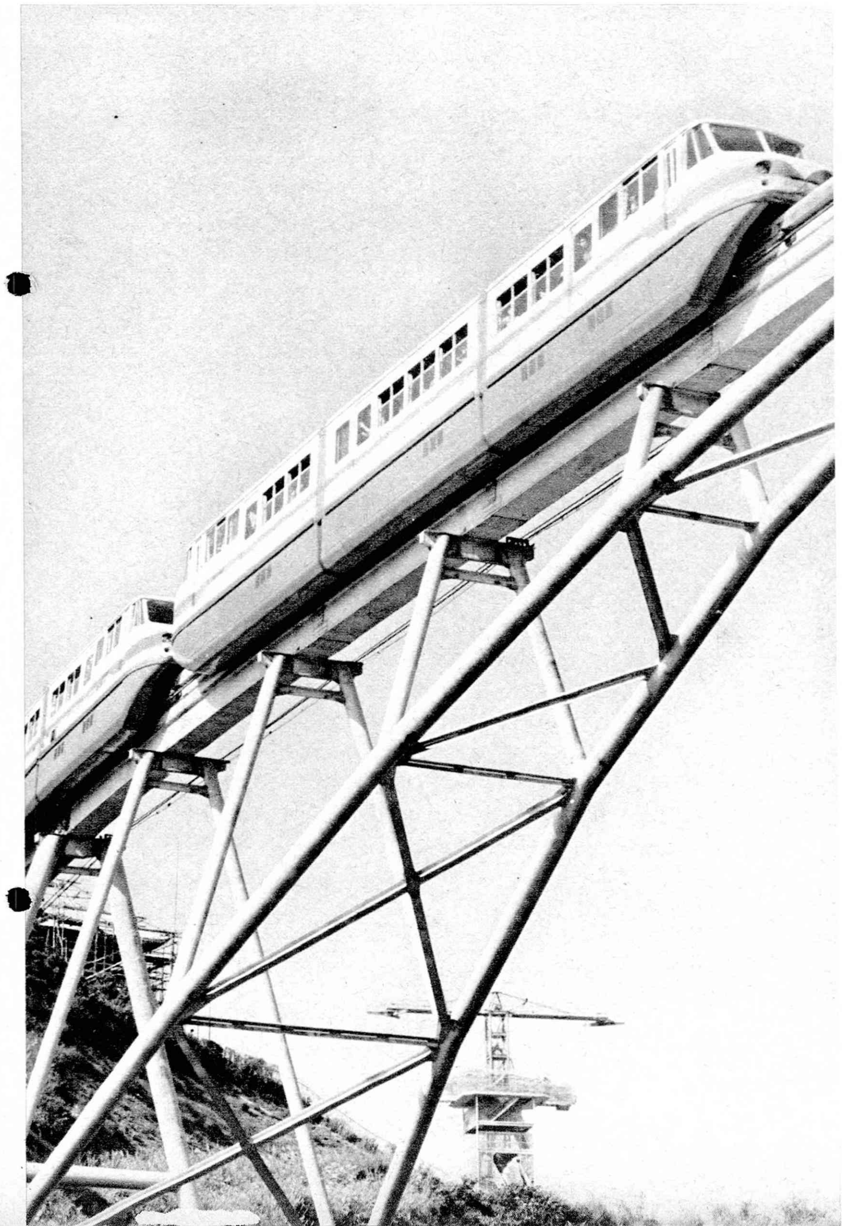
Tokyo Monorail is the world's first and largest-scale straddle-type monorail system for urban transportation. It operates 37 passenger coaches for a distance of 13.2 kilometers between Hamamatsucho in downtown Tokyo and Tokyo International Airport. At right is the World Trade Center Building, 152 meters high.



Above: This monorail was opened for business in June 1957 in the compound of Ueno Zoo as the first suspension-type transport system of its kind in Japan. Children and parents enjoy a brief ride on the monorail. Right: Shonan Monorail is a suspension-type monorail linking Ofuna and Enoshima for a distance of 6.7 kilometers. The new monorail will certainly prove highly convenient for people lifing in the neighborhood.

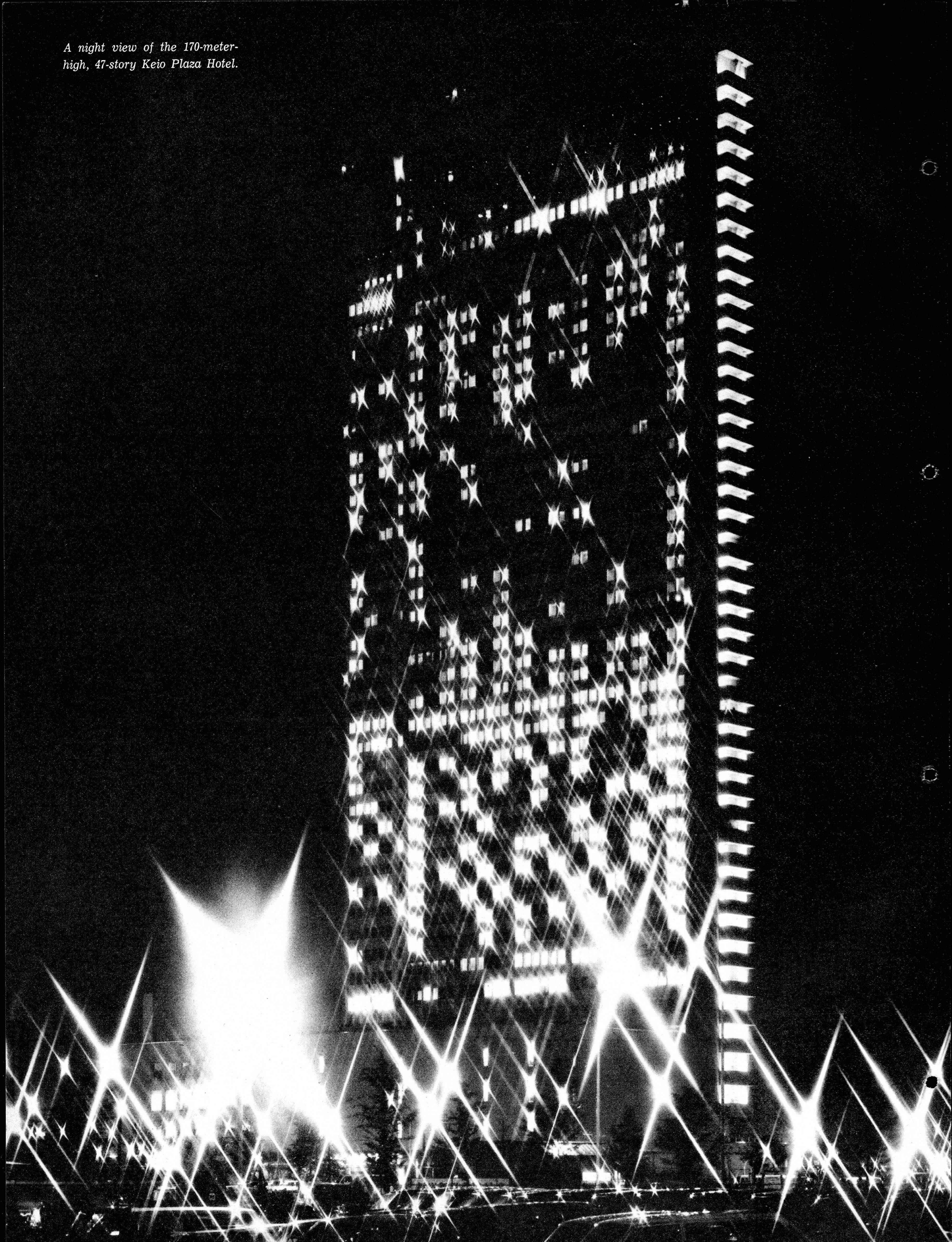








Top: Monorail in Inuyama Park was opened for business in March 1962 as the first straddle-type monorail in Japan. Above: This 1.1 kilometer straddle-type monorail in the Mukogaoka Recreation Ground in the suburbs of Tokyo, but it is more pleasure vehicle than a public transport system. Left: This 3.1-kilometer straddle-type monorail is in Yomiuri Land, a children's recreation center at Ikuta in the suburbs of Tokyo.



A night view of the 170-meter-high, 47-story Keio Plaza Hotel.

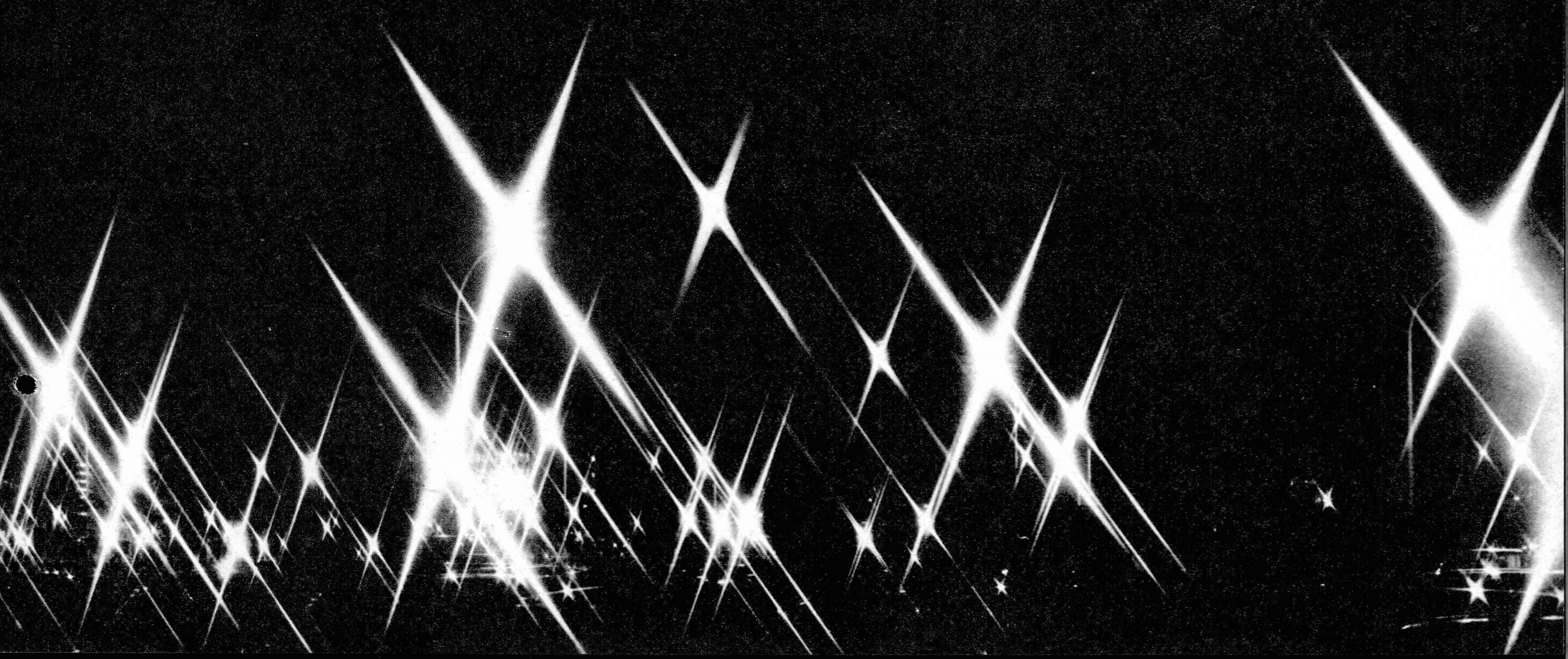
Skyscraper Hotels Mushrooming

Two skyline hotels will open in Tokyo this summer. One is the 170-meter-high Keio Plaza Hotel at Shinjuku, claimed to be the highest structure of its kind in the world, and the other, the 113-meter-high Hotel Pacific featuring a magnificent view of Tokyo Bay. These hotels, along with the high-rise Kasumigaseki Building and Trade Center Building, will tower like giant pillars supporting the skies of Tokyo, a fast-growing Metropolis with a population of over 11 million.

Recently, new giant buildings in Japan have become higher and higher. Situated on a volcanic belt along the rim of the Pacific basin, Japan is noted for a high frequency of earthquakes, and in the past, construction of high-rise buildings was considered unfit for the country. However, a marked advance in construction technology has already made it possible to set up a number of high-rise buildings, such as the Kasumigaseki and Trade Center Buildings. And so their safety now amply proved, many more high-rise buildings are being planned or under construction. And hotels are no exception.

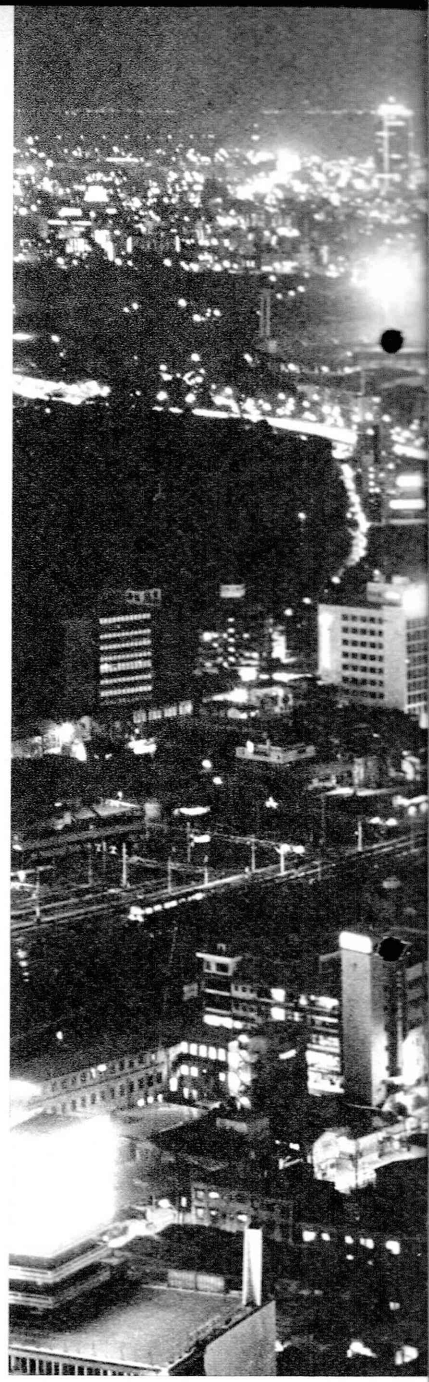
The exterior appearance of the super-high hotels merely strike us as mammoth structures built with the cream of the most advanced designing technology. Inside, however, a cozy atmosphere prevails with prime emphasis on convenience for guests to meet the particular needs of hotel facilities. In stark contrast with the impression of the exterior appearance, minute care is visibly paid to every detail of the interior decor, designed to bring Japan's traditional beauty into full play, including carpets and wallpaper. Beside guest rooms, the hotels have gorgeous banquet halls, exhibition rooms and wedding halls. One of them has even a special Japanese-style room to introduce the traditional "tea ceremony" to foreign visitors. Nowadays, hotels are no longer mere lodging facilities and have acquired the function of places for social gatherings.

According to the "White Paper on Hotels" announced late last year, there are 38 Western-style hotels in Tokyo having 8,880 rooms. The ratio of occupied rooms is as high as 95 per cent, showing an acute shortage of such accommodation. This is attributed to a sharp rise in the number of foreign travelers visiting Tokyo, an economic and tourist center of international importance, as well as increased opportunities for the Japanese to use hotels for business and other purposes. With the approach of the Olympic Winter Games in Sapporo next year, the hotel shortage could pose a serious problem. But in addition to the above-mentioned two super-high hotels, two more high-rise hotels will be opened before long—namely, the 50-meter-high Hotel Hankyu with 500 rooms and the 86-meter-high Palace Grand Hotel with 804 rooms. And so construction of these and other high-rise hotels is expected to alleviate the hotel shortage to a great extent.



Banquet Room of Keio Plaza Hotel









Member's Bar of Keio Plaza Hotel

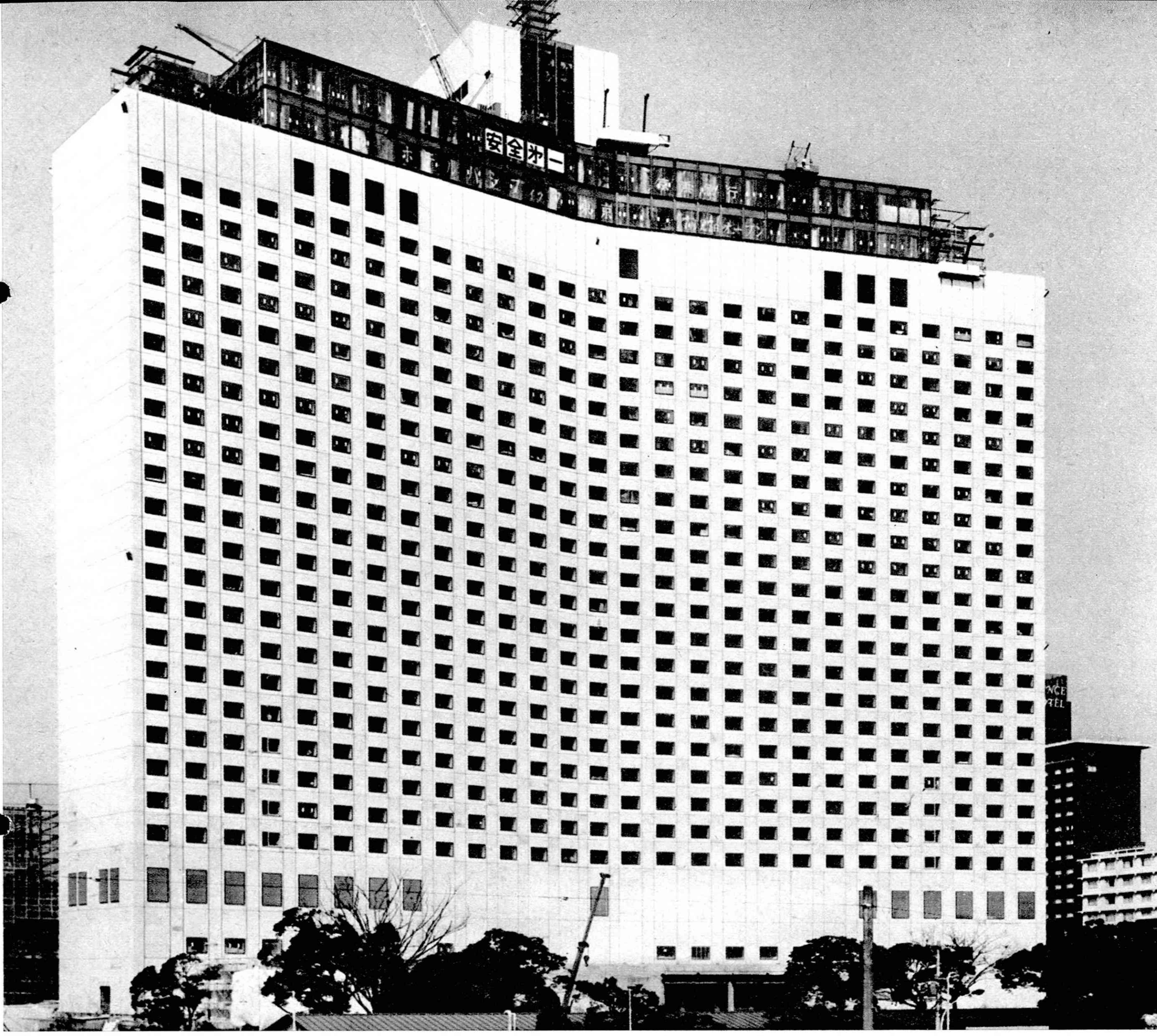




Above: A night view of Tokyo from the observation room of Keio Plaza Hotel. When viewed from the top of the hotel at night, the over-congested metropolis of Tokyo transforms itself into a glittering galaxy of neon light. Left: Foyer of the Keio Plaza Hotel, showing an exquisite blend of patterns on walls and carpets.

This white building piercing the sky of Shinjuku is the 170-meter-high, 47-story Keio Plaza Hotel with 1,057 guest rooms. It towers above Shinjuku, known as the "Sub-Heart of Tokyo," as if to symbolize the future of the hotel industry in Japan.





Left: This is the 113-meter-high, 32-story Hotel Pacific with 1,020 guest rooms, scheduled for opening on July 27 this year at Shinagawa, Tokyo. This ultra-modern hotel will provide a new look to this neighborhood, which used to prosper as a post town facing the sea during the Edo Period (1603-1867).





Above The 50-meter-high Hotel Hankyu, at Oimachi, Tokyo. This is designed specifically for business travelers in contrast with almost all of the existing hotels in Japan, which are primarily for tourists. Left: This is an artist's conception of 86-meter-high Hotel Grand Palace to be opened in Feb. 1972.

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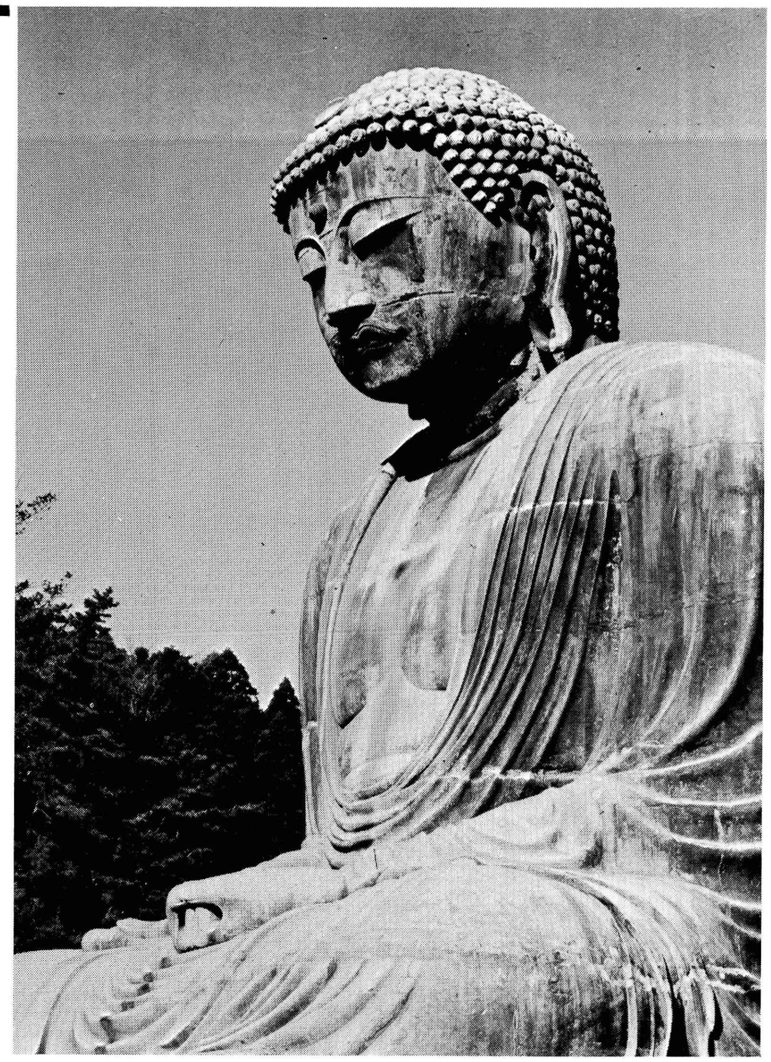
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KANAGAWA

IF YOU VISIT KANAGAWA, YOU WILL UNDERSTAND JAPAN.

Kanagawa Prefecture adjoins Tokyo, the capital of Japan, and has a population of 5,500,000. It is a representative tourist and industrial region that is growing at a phenomenal pace. The old and new coexist in the prefecture. There is Kamakura, the seat of the Shogunate Government in the 11th and 12th centuries, and there is a rapidly-developing modern industry. There are also holiday resorts and leisure facilities which attract a huge number of foreign visitors to Japan.

It takes only about one hour to reach various tourist resorts in the prefecture from Tokyo. One can fully enjoy the bustle of night life, the ancient capital tranquility and scenic attractions in this tourist paradise south of Tokyo.



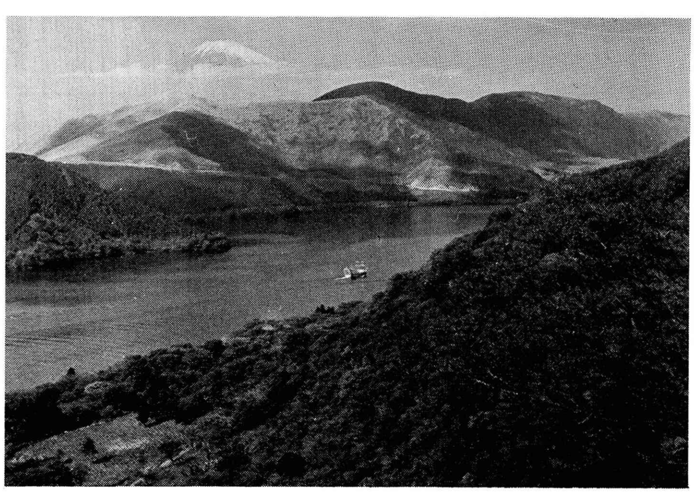
GREAT BUDDHA AT KAMAKURA

Kamakura is one of the three ancient capitals of Japan. Many historical relics remain, indicating the political and cultural development of the city in the past.



YACHTING IN ENOSHIMA HARBOR

The Shonan coastal area boasts Japan's top marine recreational facilities. Among other things, it boasts 10 yacht harbors, both big and small, which become congested with sailboats during the summer months.



NATIONAL PARK HAKONE

An excellent view of Mt. Fuji is afforded by this area overlooking Lake Ashinoko. A representative tourist area in Kanagawa Prefecture, it is a "must" on the list of visitors to the prefecture.



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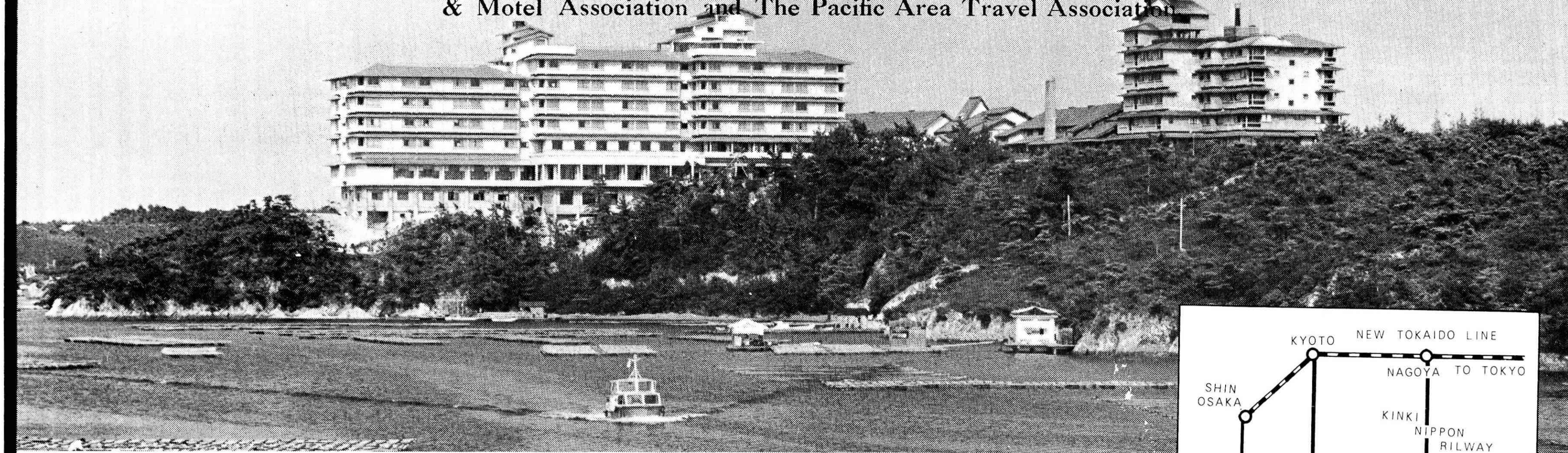
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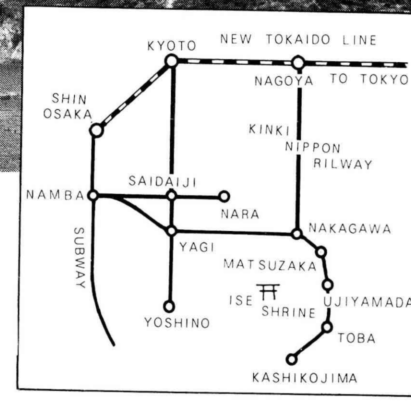
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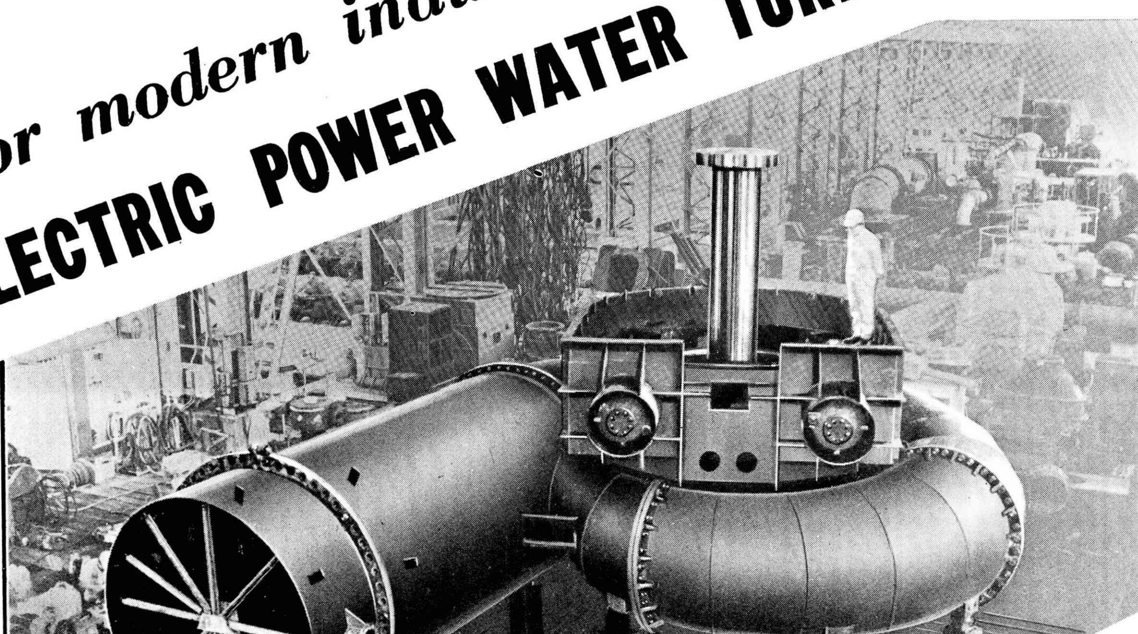
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Japanese Currents

IMPERIAL FAMILY

Edinburgh 1921–Tokyo 1971 —The Emperor Meets a Scotsman After 50 Years—

On August 12, H.M. the Emperor stood in a hotel in Tokyo with a 56-year-old Briton in front of a large picture of themselves taken in Scotland 50 years ago.





"It has been a long time since I met you," the Emperor said to Alexander Bain. "I remember quite clearly when I met you in the United Kingdom 50 years ago. You have quite grown up since then," His Majesty continued with a smile.

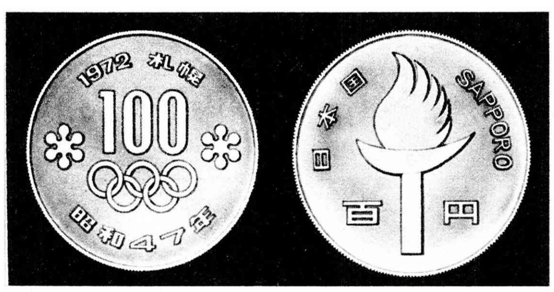
Bain was a 6-year-old Wolf Cub in 1921 when he was chosen to shake hands with the Emperor, then Crown Prince, who was then visiting Britain and watched a display by about 1,500 Boy Scouts at Edinburgh. The recent meeting of the Emperor and Alexander Bain was arranged by the Boy Scouts of Nippon. His Majesty received the former British Wolf Cub in audience at the Tokyo Prince Hotel where the 23rd World Scout Conference opened on August 12.

Bain was invited to Japan by the Boy Scouts of Nippon to take part in the 13th World Jamboree, held at the foot of Mt. Fuji from August 2 through 10, as a leader of about 500 British Boy Scouts.

Above photo: In a dramatic reunion the Emperor shakes hands with Alexander Bain at the Tokyo Prince Hotel in front of a large picture showing their first meeting. Below photo: Alexander Bain (center), then 6, is photographed with the Emperor (second from right), then the Crown Prince, when His Majesty visited Scotland 50 years ago.

SAPPORO WINTER OLYMPICS

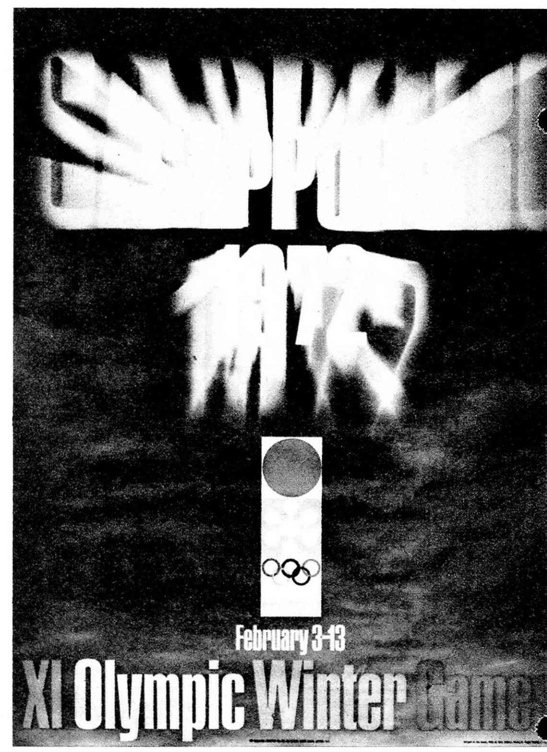
A New Coin to Commemorate the Sapporo Winter Olympics



These are the obverse (right) and reverse sides of a new ¥100 coin which will be issued next January to commemorate the Sapporo Winter Olympics. The obverse side bears the words "Nipponkoku" (Japan), "Sapporo" and "Hyaku-en" (100 yen) with the design of a burning torch which symbolizes the opening of the Olympics. The reverse depicts snow symbolically and bears the five-ring Olympic sign, with the words "1972 Sapporo" and "Showa the 47th" (1972). The coin to be made of copper and nickel, will be about 3 cm. in diameter. It will be the third commemorative coin issued since the end of World War II, following those issued for the Tokyo Olympic Games in 1966 and the Osaka World Exposition in 1970.

Poster No. 4 Completed for Sapporo Winter Olympics

The last of a set of four official posters for the Sapporo Winter Olympics was recently completed. The work of Iwao Hosoya, the poster (103 x 75 cm) has lettering in vivid colors on a blue ground—namely, SAPPORO 1972 in white, XI in red, OLYMPIC in yellow, WINTER in gray and GAMES in green. Of the total of 30,000 copies printed, 7,000 will be distributed abroad and 20,000 in Japan.



PUBLICATION

Picture Books of Common Interest to Asian Children

A plan to publish picture books which all Asian children can enjoy reading was adopted at the Second Experts Meeting on Planning Common Reading Materials in Asia, held in Tokyo last July under the joint auspices of the Japanese National Commission for UNESCO and the Tokyo Book Development Center of UNESCO.

The idea is to deepen mutual understanding among Asian children through the reading of books published in each other's country to cover children aged 12 or younger in 17 nations, including Japan, Indonesia, Vietnam, the Philippines and the Republic of Korea. First, picture books loved by Japanese children, such as Taro and His Friends, About Blood, The Counting Book and The River, will be translated into various Asian languages as test editions for distribution

next year if preparations make smooth headway. Photo shows Japanese picture books to be available in other Asian languages.



TOKYO

"Pedestrians' Paradise" Now 1 Year Old

It was in the summer of last year that the system of "pedestrians' paradise," designed to bar vehicular traffic from main busy streets in Tokyo, such as Ginza, Shinjuku and Asakusa, on national holidays and Sundays, was inaugurated with a motto of "Let Us Restore the Roads for Ourselves."

Some interesting statistics recently compiled for the first one-year period of the system ending in August this year reveal:

Pedestrians—The cumulative total of pedestrians enjoying leisurely strolls on the car-free streets came to 44 million or about four times Tokyo's population.

Shopping—Guests dropping in at stores in Shinjuku, Asakusa, Ginza and Ikebukuro on Sundays aggregated 9.5 million. Along Ginza Street, 90 per cent of stores, excepting banks, remained open even on Sundays, boosting sales by 30 per cent.

Stray children—133

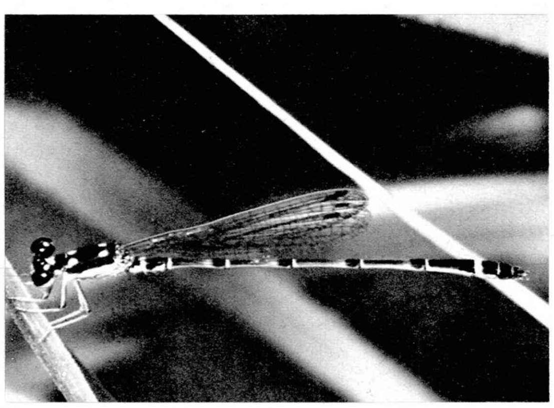
During the one-year period, there were also a number of "happenings" on the car-free streets, such as a wedding ceremony in the open and dramatic performances. In recent months, however, a drive to boost sales, initially undertaken by stores along the streets, has largely subsided, and the system of "pedestrians' paradise" has apparently taken firm root among the citizens.

A 21-year-old office girl in Shinjuku said: "At first, when told I could walk freely on the driveway, I was half in doubt. But now I can confidently say this street has been restored to us. And though our 'paradise' is limited to Sundays and national holidays alone, I feel greatly relieved when I come here." This echoes the sentiment of the general public. Photo shows the Ginza thoroughfare on a Sunday.



BIOLOGY

New Type of Dragonfly Discovered



A new variety of dragonfly has been discovered in a prefectural park in Ibaraki Prefecture by a junior high school teacher. The discovery was made by Makoto Hirose, 37, a teacher at Mito Junior High School, who has been studying dragonflies for the past 20 years. His discovery has been verified by Shojiro Asahina, president of the Japanese Dragonfly Society, who named the new species "Mortonagrion Hirosei Asahina," and in Japanese Hinuma-itotombo.

Hirose said that he found it on July 7 while he was walking around the small lake named Hinuma in the park. When he noticed a dragonfly he had never seen before flying among other known varieties. It measured about 2.5 cm. to 3 cm. in length and had four round blue spots on the back of its tail. Hirose photographed it, caught it, and then made it into a specimen. He went through books that described all varieties of dragonflies but he could not find it in any of them. So he sent the specimen to Dr. Asahina, an internationally known authority on dragonflies. The scholar replied that it was undoubtedly a new variety and added it was dramatic to find that a hitherto unknown variety of dragonfly was living in the Kanto Region. The photo shows the newly discovered dragonfly.

ASTRONOMY

Amateur Builds Biggest Home-Made Telescope

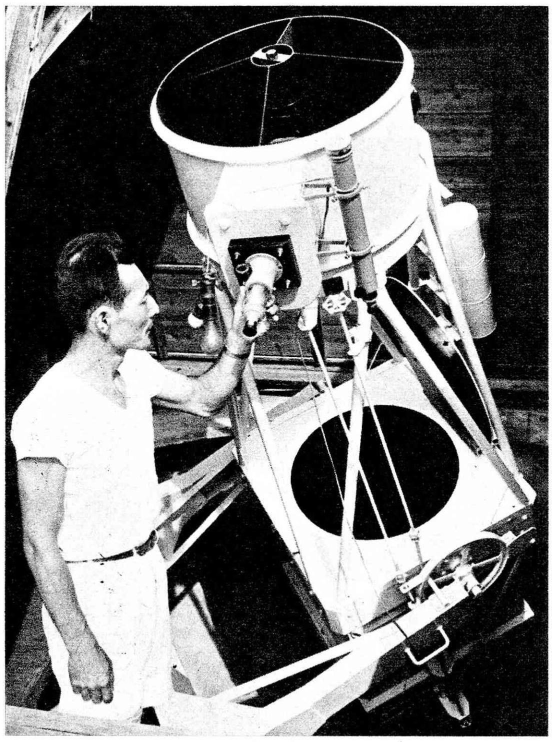
A 40-year-old amateur astronomer has built what is claimed to be the biggest home-made reflecting telescope in Japan.

Ichiro Tasaka, a farmer in Shingu, Wakayama Prefecture, said he hoped to observe Mars with his telescope which has a magnification of 1,100 through its 53 cm. diameter mirror. He has constructed a make-shift astronomical observatory in his two-storied barn. Tasaka was first captivated by the beauty of Mars in 1947, shortly after the war. Since then, he has studied astronomy and observed the solar system, especially Mars.

He bought astronomical telescopes of various sizes but some were too small and others were not efficient. Then, as his zeal for astronomy increased so did his desire to obtain a "good telescope." In 1961, he made a telescope with a diameter of 52 cm. but again he was not satisfied with its efficiency.. Another telescope having a similar diameter was made in 1967, but this was also inadequate. This year, he made the reflecting telescope and designed its tube and stand. Between April and June, he ground and

Japanese Currents

polished the glass in his spare time, guided by guidance from Prof. Shotaro Miyamoto at Kazan Astronomical Observatory of Kyoto University. Photo: Amateur astronomer Ichiro Tasaka and his home-made telescope.



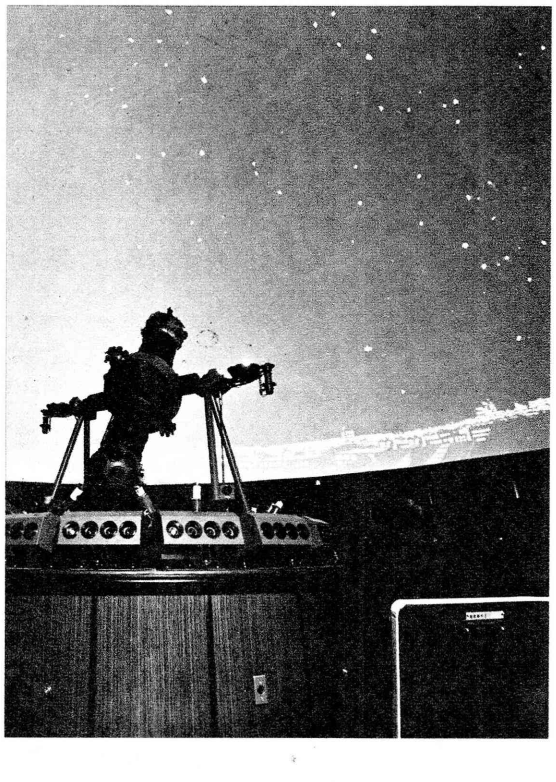
Planetariums Enjoying Boom

A new form of "astronomy"—to wit, appreciation of stars and planets in a planetarium away from the polluted world—is now enjoying a quiet boom. Recently, the planetarium fans have been spreading fast, involving not merely those who want to become steeped in a romantic mood under the "starry sky," but also those eager to study astronomy seriously. As a result, planetariums are being constructed successively in various part of the country. In these circumstances, manufacturers of the equipment are enlarging the variety of their products and increasing their production capacity. At the same time, they have launched a drive to attract new fans.

Minolta Camera Co., producing planetariums since 1957, is also expanding its factory. Moreover, it will shortly set up a "Minolta Planetarium School," a nationwide organization of planetarium fans, as part of a drive to publicize its products and disseminate astronomical knowledge. At the same time, it is conducting intensive research on the automatic operation and systematization of planetariums. In March this year, the firm unveiled a remote control device for planetarium, which can be operated even by a primary school pupil, an instrument for automatically projecting the images of such phenomena as solar and lunar eclipses, and the motion of the solar system, and a device for fixing music or explanatory tapes into planetariums with ease.

Meanwhile, Goto Optical Mfg. Co., a pioneer in the manufacture of planetariums in Japan, will also announce an automatic system for planetarium before long. Moreover, it will devote major effort to the development of software for planetarium (techniques for utilization).

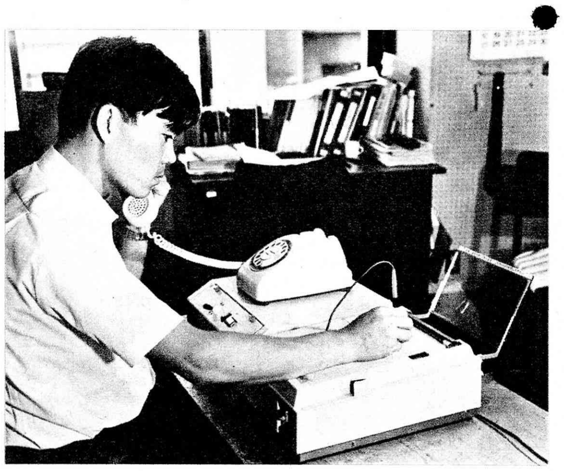
Such zeal being shown by makers is giving added impetus to the growing demand for planetariums. At the moment, there are about 60 planetariums installed throughout the country. But the demand for the equipment is on the constant rise. Since the turn of the year, purchase inquiries from senior high schools alone involve as many as 15 units, says Goto Optical. Meanwhile, Minolta Camera says it has received inquiries, both domestic and foreign, for purchase of more than 40 planetariums this year and has already concluded contracts to provide over 10 units. As to future it says, delivery cannot be made until one or two years later.



COMMUNICATION

World's 1st "Letter-Phone" Developed by KDD Laboratory

A "letter-phone," claimed to be the world's first telephone capable of transmitting and receiving both oral and written messages simultaneously, has been developed.



Experts at Kokusai Denshin Denwa Kosha's research and development laboratory, said their newly designed telephone would accept both handwritten letters and figures and would benefit overseas telephone users as well as those making domestic calls. They have succeeded in transmitting both character and voice signals with a clarity of about 91 per cent on a single circuit.

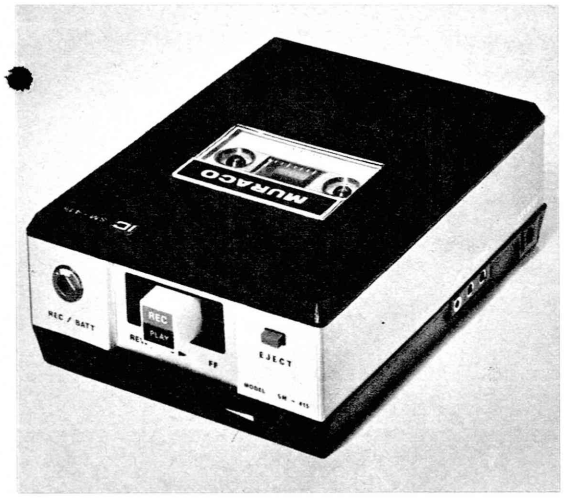
The "letter-phone" will cost ¥500,000 a set, but when mass produced the price may be reduced to ¥100,000, or even ¥50,000, the experts said. The dual-purpose telephone unit may make its debut on the overseas service in two or three years time, after being used experimentally in Japan. Photo shows demonstration of how to use the newly developed "letter-phone."

NEW PRODUCTS

New Cassette Tape Recorder Developed

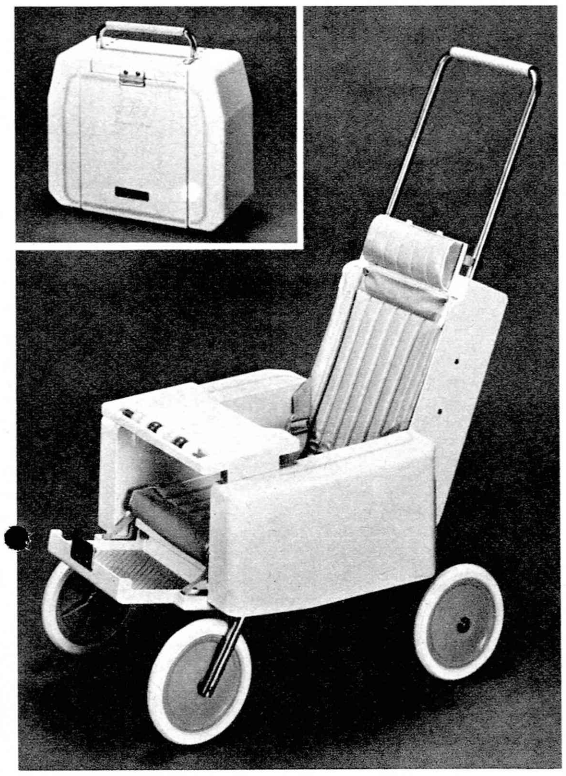
This "Mura-Corder SM-415" cassette tape recorder developed by Murata Product Co. of Tokyo can record and play back at the touch of a single button. When recording, the user has only to push the button by holding the machine in a horizontal position. When playing back, the

tape recorder is held in a vertical position. The same button can also wind and rewind the tape when it is pushed in the indicated directions. Diameter of the speaker: 70 mm. Frequency range: 80—8,500 Hz. Size: 116 x 157 x 52 mm. Weight: 700 g. Domestic price: ¥19,800.



Portable Baby Carriage

Bridgestone Cycle Industry Co. has recently placed a portable baby carriage on the market. This is easy to carry, since when folded up, it is reduced to the size of suitcase. The frame of



the new pram is made of light plastic, while soft tires absorb shock very well. Domestic retail price: ¥18,000.

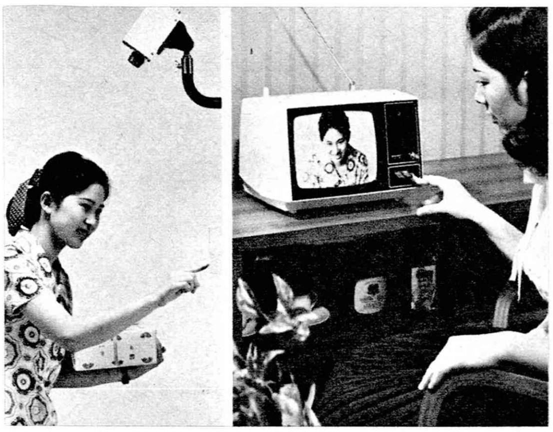
World's Largest Off-the-Road Tire

Bikini-clad model is dwarfed by world's largest Off-the-Road (OR) 4000-57 tire recently completed by Bridgestone Tire Co. with an outside diameter of 142 inches (3.5 m) and weighing 7,300 lbs (3,300 kg), each 4000-57 OR tire has a maximum load capacity of 111,120 lbs (50,400 kg) at 30 mph. The amount of rubber required to produce one 4000-57 is equivalent to that for about 300 passenger car tires. Bridgestone's super-size tires will be mounted on 200-ton capacity dump trucks used for large-scale open-pit mining in the United States.



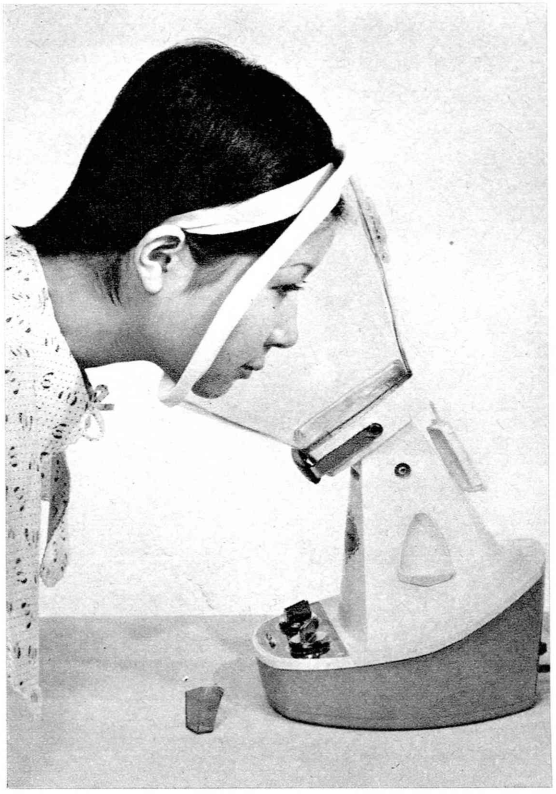
Interphone TV Set

Sharp Corp. has recently put on sale "Interphone Television Receiver"—a combination of an ordinary TV set and an interphone system. Even when you are watching a TV program, the speaker of the TV is promptly changed to an interphone when a visitor pushes an interphone button fixed at an entrance. And if a special TV camera is attached, one can speak to the visitor while watching his image on the TV screen. Price: interphone television receiver—¥48,000, television camera—¥38,000. Photo: The visitor (left) appears on TV screen (right) during interphone talk.



Cosmetic Steamer

Common concern among ladies is to keep their faces always clean and fresh. Especially today, faces are exposed to smog and dust in the city, or affected by heating/cooling in offices. To meet feminine demand, Matsushita Electric recently put on the market a cosmetic steamer which steams the face to open skin pores and loosen and remove dirt. Domestic price: ¥9,800.



"FOR UNDERSTANDING"

Boy Scouts World Jamboree Held at Foot of Mt. Fuji



Scouts of many nations march into the arena with Mt. Fuji in the background during the opening ceremony.

The 13th World Jamboree, a grand festival of Boy Scouts, took place at the Asagiri Heights spreading at the foot of Mt. Fuji, a symbol of Japan, from August 2 to 10. It was the second World Jamboree—a quadrennial event—to be held in Asia since the 10th World Jamboree in the Philippines in 1949. The theme of this year's jamboree, joined by over 23,000 Scouts from 89 nations, was "For Understanding." The boys converged on a vast camp site, and were divided into 10 sections, in order to promote mutual friendship, transcending nationality, race, religion, language and customs. The Asagiri Heights, the camp site, is about three hour's drive from Tokyo and the vast green plateau at the foot of Mt. Fuji was dotted all over with numerous tents of diverse colors—red, blue, yellow, etc.—and fluttering at its center were the national flags of the participating nations, presenting a really magnificent view.

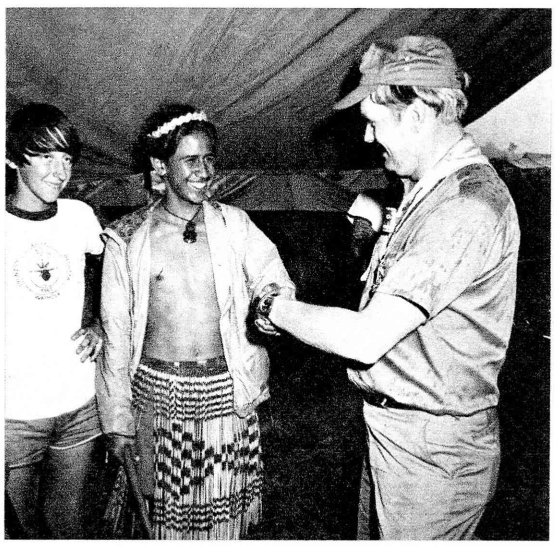


Right: Japanese Scouts carrying Boy Scouts flags march in the Jamboree's Big Parade on August 8.



In the past, the World Jamboree used to be opened in a ceremony surrounding a campfire at night. However, since the Asagiri Heights (which literally means "Morning Fog Heights") is noted for dense fog, this year's jamboree had its opening ceremony shortly before nightfall for the first time in the history of the Boy Scout movement.

With fireworks as a signal, the Boy Scouts filed before 30,000 spectators. The opening ceremony was highlighted by the marching in of the representatives of the participating nations. In principle, one of each nation's representatives and one of the latter loudly announced the name of the country upon reaching the center of the arena. The first to march in was the one and only representative from Afghanistan. Among the marching boys were British Scouts sporting checkered skirts. And every face seemed filled with hope. Groups of Boy Scouts in the spectators' seats set up loud cheers when their representatives came in. Amid a flourish of trumpets, the flags of the participating nations were paraded, describing a colorful whirl on the stage, as the Bell of Friendship pealed through the dusk, which enveloped the camp site. After nightfall, a campfire was lit, brightly illuminating the a campfire was lit, brightly illuminating the Scouts as the opening ceremony reached its climax.



Astronaut Armstrong chatting with Scouts from New Zealand.

At that moment, all the Scouts ran to the center of the arena with a loud shout of "Jamboree, Iyasaka!" (Long Live Jamboree!). Hats were thrown in the air, and the boys, shoulder to shoulder, jumped around, singing the Song of the Jamboree. Thus as soon as the Jamboree opened, the boys demonstrated the theme of "For Understanding—The World Is One" through their own actions.

Main daily activities at the Jamboree included various competitions designed for the Scouts to vie with each other in demonstrating their everyday training. Among them were Jungle Trail and Cross Country, both obstacle races, archery, swimming, boating, canoeing and hiking, and the boys enjoyed competing with friends of various countries in a pleasant atmosphere. Especially popular were Wide Game, in which all of the participating Scouts took part, and Skill-O-Rama introducing techniques and arts which are the pride of each nation represented.

For three days from the third day of the Jamboree, the camp site was overtaken by a storm, brought on by a typhoon approaching Japan. Tents were blown away, while a flash flood turned roads into streams and submerged many sections of the site.

Most of the boys camping in the areas hit hard by the flood evacuated to take refuge temporarily. But true to the watchword "Be Prepared," a considerable number endured the sudden ordeal of nature and continued their camp life. As it turned out, the attack of the typhoon was an unexpected "big event" of the Jamboree.

The typhoon having passed, clear weather returned to the foot of Mt. Fuji and those boys who had taken temporary shelter elsewhere returned to the camp site in succession. Then the Scouts repaired the storm-damaged camp site and resumed an active tent life.

After the camp returned to normal, the postponed Big Parade finally took place under the clear, blue sky and brilliant sunshine.

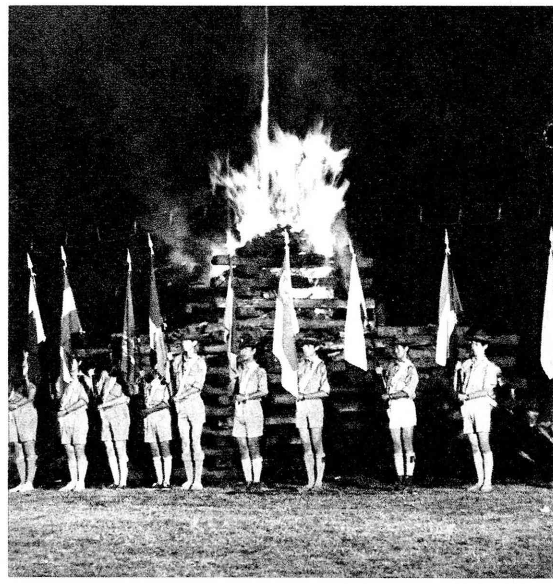
As about 30,000 visitors looked on, all the Scouts marched into the arena. A highlight of the day was a parade of boys wearing the national costumes of their countries. The boys marched while presenting elaborate shows—for instance, dancing boys from Taiwan who set off firecrackers and carried a papier-mache dragon, and American boys wearing the costumes of the Indians and dancing Indian dances.



On August 7, Crown Prince Akihito and Princess Michiko visited the Jamboree. Photo shows Their Highnesses being greeted by British Scouts.

During the parade, Neil Armstrong, the American astronaut who had come to attend the Jamboree, addressed the boys and conveyed the news of the successful splashdown of the Apollo 15 spacecraft, which took place earlier in the day, amid a big ovation by both the spectators and Scouts.

Lastly, the boys in "happi" coats carried around Japanese "mikoshi" (portable shrines), made at their subcamps, with loud cries of "Heave-ho" in the spacious arena, heightening an atmosphere of excitement and enthusiasm to a maximum pitch. And thus ended the Big Parade. Furthermore, on the eve of the closing day, the International Arena Show was presented, introducing popular public entertainments of the participating countries.

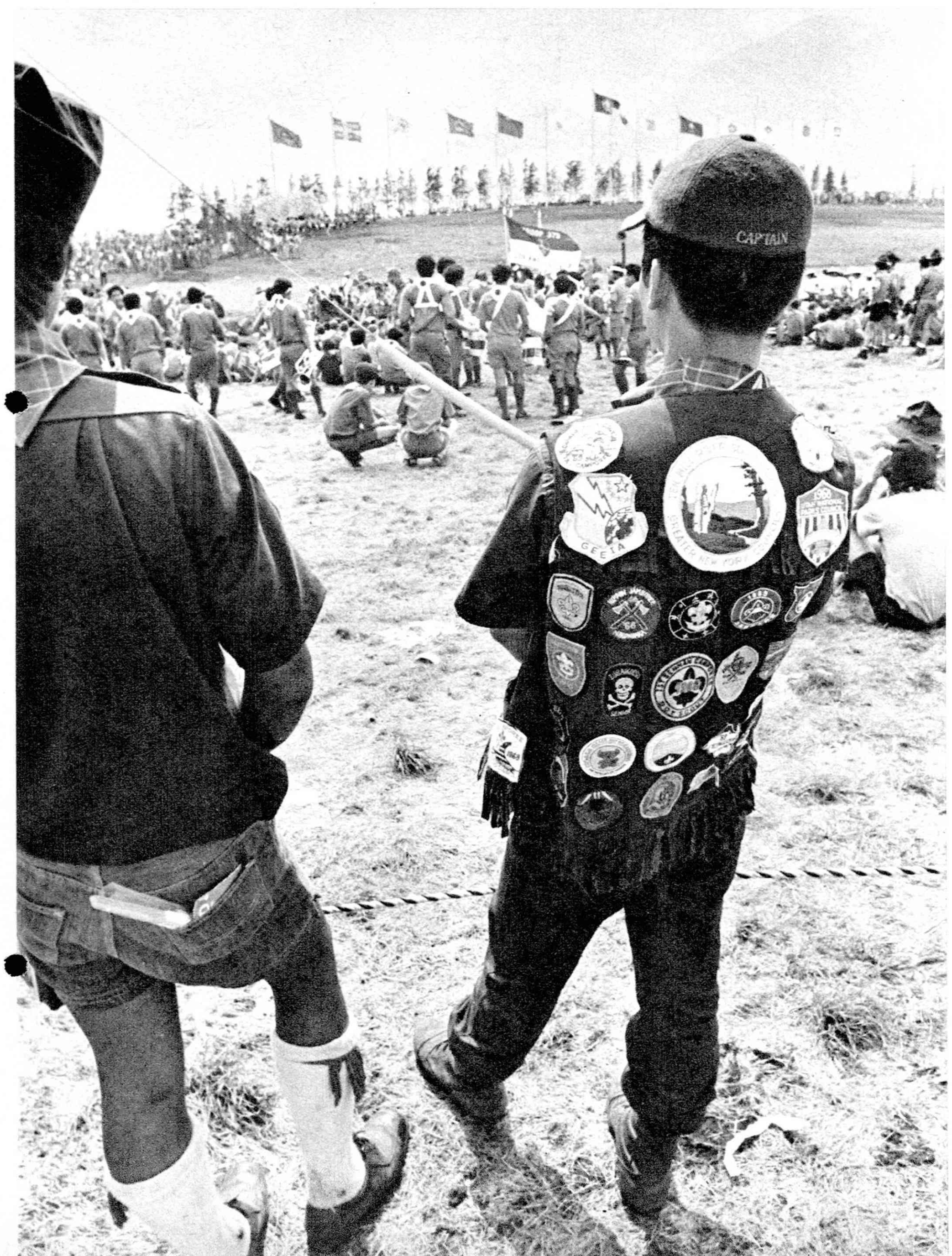


Scout representatives line up before the big bonfire during the closing ceremony.

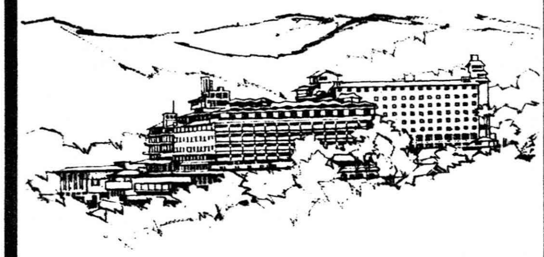
The nine-day World Jamboree finally came to a close on the night of August 10. The closing ceremony proceeded under a giant campfire, which lit up the night sky. A Brazilian delegate said on behalf of all of the participating Scouts—"We are very happy we could take part in this World Jamboree. We pray sincerely that the Scout Movement further develops in the future. Let us meet again." Then President Taizo Ishizaka of the Japan League for the Jamboree declared the 13th World Jamboree closed. Thereupon, the flags of the participating nations and the Flag of the Jamboree were lowered, and illuminations went out. Emerging in the darkness were 1,000 torches and candles carried by 2,300 Scouts. Then, as soon as the boys finished signing Auld Lang Syne together, all ran toward the center of the arena with shouts of joy, firmly clasped each other's hands, shoulder to shoulder, and bade farewell to each other. Thus ended a stirring farewell meeting, which will undoubtedly remain etched in the minds of the boys for the rest of their lives.

Below and far below: Scouts watching "Parade" are proud of their collections of patches and autographs.





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Right: Skill-O-Rama introducing unique crafts and entertainment arts of the participating nations was a big hit. In the photo, boys compete in cutting logs as fast as possible. Below: Scouts are also well-prepared for chow time.







Above: Boys with the "SO-NA-E-YO-TSU-NE-NI" signs (Japanese version of the Boy Scout motto "Be Prepared") call to each other in this traditional scout friend-making "Wide Game." Far above: Laundering is one of the Scout's important daily tasks.

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American Scouts presenting a group dance of the American Indians during the Big Parade.





Most of the national groups were dressed in native costumes instead of their scout uniforms. Above: Korean groups demonstrating a hat-and-streamer dance. Left: Heave-ho, heave-ho! . . . Japanese Scouts bearing portable shrines.

Photographed by Masamichi Sumiyoshi and Japan Times Staff Photographers

Photographed by NOBUAKI FUKUI

New Uniforms—





A Face of Company



Text by MAKOTO URABE

In Japanese offices and shops, particularly banks and department stores, female employes usually wear suits or one-piece dresses of the same color and pattern, known as "yunihomu" (uniform).

This is apparently a custom peculiar to Japan. And corporate executives pay no small attention to having their female employes clad in smart uniforms, for this is generally believed to be a major boost to the image of their companies.

This system of supplying uniforms to office workers began here 25 years ago, just after the war when Japan was suffering a dire shortage of clothing.

In those days, office girls were very much afraid to have their dresses, so limited in number, soiled during work. And this tended to lower work efficiency in no small measure.

In these circumstances, major banks hit upon the idea of furnishing uniforms to female employes. Other companies and government offices followed suit, and the supply of uniforms spread fast as one of fringe benefits offered by employers.

At first, therefore, uniforms were all of a long smock type covering down to the skirt for the purpose of preventing dresses becoming soiled. The color was limited to dark blue to provide against ink stains. Accordingly, the cloth used was coarse and cost very little.

As Japan's economy grew fast in the postwar years, however, the clothing situation improved markedly. And company executives soon found a new significance in uniforms, which had started out as a shield against stains. That is, to keep girls in identical clothes turned out instrumental in forestalling their useless competition in showing off the latest fashion.

Nevertheless, a remarkable improvement in the clothing standards of the public caused office girls to shun clumsy dark-blue smocks. And this rendered it essential to create new uniforms to match the new age.

In response to this need, the Japan Uniform Center—a research body specializing in uniforms —was set up by first-rate designers, human engineering experts, psychologists and color experts as well as more than 200 companies, including textile, garment makers, and department stores. The center has since helped upward of 1,000 big businesses and government offices adopt new uniform designs. And this has brought about unexpected benefits.

Far left: Uniforms of vivid light green color with white lines as a charming accent, worn by guides at the showroom of Nissan Motor Co.

Left: With the advent of the Jumbo Jet age, Japan Air Lines has changed the uniform of its stewardess to a dark-blue one-piece dress. Stewardesses are free to use any of three kinds of scarfs supplied along with the uniform.

Unlike outmoded dark-blue smocks, new uniform suits or separates of modernistic designs have created an impressively bright and disciplined atmosphere in offices.

Female employes are proud of wearing nice uniforms, and this has contributed to enhancing their sense of participation in their companies' work. At the same time, the new uniforms in attractive colors and designs not only brighten the atmosphere of offices and stores, but also assist identify customers from employes. Therefore, uniforms have been welcomed by customers.

As a new fashion symbolizes the woman of the modern world, so do the new uniforms the posture of advancing enterprises.

Furthermore, a great publicity effect has been achieved by adopting the color of uniform as that of company or product. Consequently, companies and products have become still more familiar to the consumer through the medium of uniforms. Meanwhile, newspapers have introduced corporate uniforms of nice designs along with the latest fashions in general, further adding to their publicity effect.

In this way, new uniforms have proved highly conducive to improving the image of a company.

There is, however, another important thing that cannot be overlooked in this regard. Namely, the costs of supplying uniforms are disbursed out of a budget for the promotion of employes' welfare. Therefore, it is unthinkable that a company supplying excellent uniforms is paying poor attention to welfare facilities for its employes. That is why it is often said that when one has to choose between two similar firms in seeking a job, the easiest—and sure—way is to pick the company which provides better uniforms for its employes.

In other words, a good uniform has become a symbol mark of good treatment of employes and thus, one of the best methods for attracting persons of ability.

If a company attracts and hires many able persons, it can feel secure in daily business and also look forward to further growth and development. Not only is its image improved, but also its inner viability enhanced.

At the moment, top executives of world enterprises as well as Japanese firms are taking a fresh look at the merit of uniforms as part of their business strategy. For it may be that the functions of new uniforms have had something to do with Japan's marvelous economic growth.



Right: The "Sahari-look" uniform of Takashimaya Department Store. It has apparently become a common practice among department stores in large cities to change the designs of their uniforms every season by adopting the latest fashion.





Above: Yasuda Trust and Banking Co. The uniforms of the female employes create a soft atmosphere, which serves to mitigate an impression of hardness about the banking business. Left: Shiseido Co., a leading maker of cosmetics. The light-pink, suit-uniforms precisely match the firm's image.



The receptionists of Nippon Steel Corp., Japan's largest firm, wear grey uniforms with black stripes and trimmings.



Fuji Bank. The navy blue uniform with a white line pattern symbol-



ic of the key is a creation of French designer Pierre Cardin.



Hotel Pacific which opened last July has adopted kimono for its uniform—a very rare phenomenon.

Ten Years in Kobe

Photos and Text by JOHN LOW

TEN years is not long to live in Kobe. Historians trace Kobe's history back to the third century. The town got on the map in the twelfth century when it was, for a short time, Japan's capital. Kobe was a China port then. In the fourteenth century too, Kobe was a busy port. Though limited to coastal shipping from the early seventeenth to the late nineteenth centuries, it naturally and rapidly became a Japan-Western trade center after Japan's opening a little over a hundred years ago. During World War II bombers flattened most of downtown. Now the city is well into third level postwar building. In the last ten years I've watched Oriental bazaars grow into international arcades.



Kobe Port panorama from Mount Futatabi.

Within the last ten years, Port Tower has stuck its beckoning finger into the sky. The underground shop complex called Santica Town has transformed the Sannomiya streets above ground from a no-man's speeding vehicle area to a shopper's and walker's paradise below ground. Port Island's land mass grows daily.

The oldest standing structure within Kobe City limits is a farmhouse built at the same time Charles Martel was checking the Moors at Tours, the same time Saint Boniface was preaching in Germany, the same time Nara was abuilding as Japan's new capital. 1,240 years ago. The original builder's direct descendants live in the house today. Family records tell of men lost in battle and ambush, of family fortune waxing and waning. The current family business is a chicken farm—3,000 chickens.

Eight hundred years ago, Japan's strongman Kiyomori was a Kobe man. His strength was in men and ships around the Inland Sea to Kobe's south-west.

Everyone agreed Kyoto too prone to natural and man-made disasters. Floods inundated it, fires flattened it, diseases plagued it, invasions tortured it. The narrow streets and many houses of a large city made conspiracy impossible to control.

Kobe was small, couldn't spread because of mountains on one side and on the other, and was on Kiyomori's home territory. To Kobe Kiyomori moved the three year old emperor Antoku and all the imperial family—including the emperor's mother, Kiyomori's daughter.

But many grumbled. City planners complained that with only a strip between mountains and sea they couldn't manage a decent Imperial City plan. Civil servants groaned about the cost and inconvenience of moving families and filing cabinets to a backward port.

Six months after leaving Kyoto, on November 21, 1181, Kiyomori said, "All right. We'll go back." On the 23rd they all left. On the 26th they arrived back in Kyoto. A few days later Kiyomori sickened and died.

Three years later in 1184 the Minamoto clan attacked Kiyomori's Taira successors in Kobe. One Taira wing held the Ikuta Woods, now Sannomiya, the other had earthworks at Ichi-no-tani, now Suma. The Minamoto galloped down Suma's mountain in a surprise flanking attack and pushed the Taira rear off the narrow land strip into the sea. The Minamoto burned what remained of Kiyomori's Imperial City buildings in Kobe.

But Kobe did not revert to just another fishing port. The Saikoku Kaido, the main road running from south-western Japan to Kyoto and on to Edo, ran through Kobe. The route is now part of the Motomachi shopping arcade. Camera carrying tourists browse where feudal lords paraded to Edo in palanquins.

AFTER 1868 Kobe quickly became what it is today, a modern port city—but not without incident.

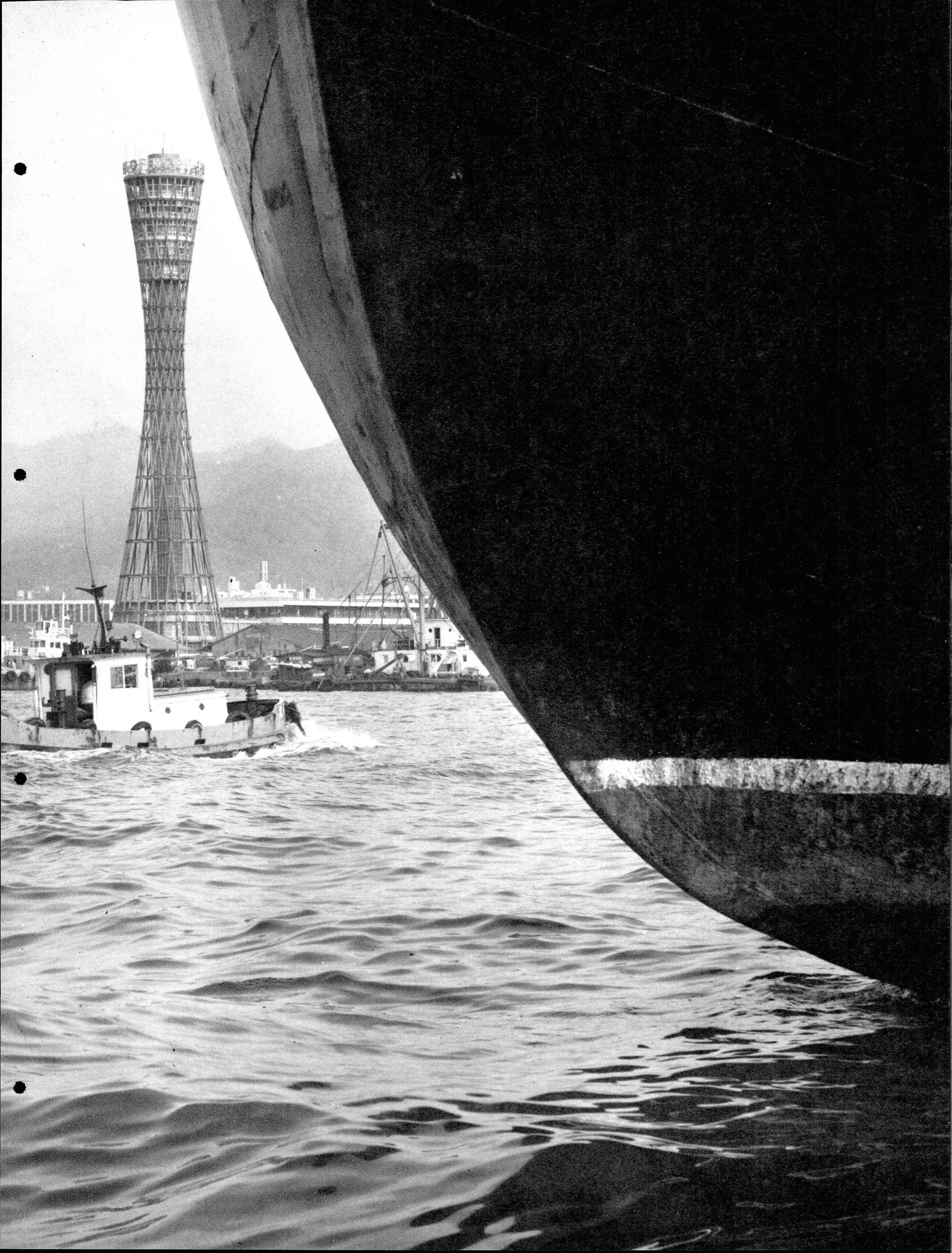
The first foreign settlement was in an area called the Bund, between the seashore and where now is Daimaru department store. The Saikoku Kaido ran by. During the passing of a lord's procession two sailors cut through. Two of the lord's retainers, incensed at the arrogant lack of respect displayed before their lord, cut down the sailors. A plaque in Sannomiya Shrine, across the road from Daimaru, tells of the affair. It ended with hara-kiri.

Today 10,000 ocean going ships a year—thirty a day—come inside Kobe's breakwaters. A quarter of Japan's exports and an eighth of her imports cross Kobe's docks.

Kobe has joined the container ship revolution. What unloading and loading used to take five days to a week now takes fifteen to twenty hours. Great trucks drive up to ships' sides. Thirty ton capacity cranes swing the trucks' boxes up onto

Right: Ships make Kobe a port. Here a ship's stern frames Kobe's Port Tower.







Port Island.

the ships' decks. At the receiving port, the reverse. Goods travel from factories to ships to users in the same big factory packed boxes.

All ports have foreign residents. Kobe has 36,000—a foreigner for every thirty-five of Kobe's 1,300,000 Japanese.

High in the Rokko mountains marking Kobe's north side, the city maintains a foreign cemetery. Eighteen nationalities on 700 tombstones announce religions Christian, Jewish, Muslim, and Zoroastrian.

Lafcadio Hearn, one of Japan's more illustrious foreign residents, lived in Kobe for almost two years. In Kobe he worked as a newspaperman for the *Kobe Chronicle*. In Kobe Hearn became a Japanese national.

In west Kobe is James Mountain, named after another local resident. W. James built a houses-to-let residential area covering a small mountain. He took ten years to build what he wanted, complete in every respect but one: adequate water. Even wells ninety meters deep sometimes went dry. He built a still extant shrine to appease the water god. But, say the locals, he didn't get water because he prayed in English.

During the war, Kobe was generous to its foreign residents. Even enemy aliens, the British missionary Miss Lea for example, had freedom to continue living at home.

B-29s flattened almost all the downtown below the main east-west road now running from Kanocho 3-chome along past the prefectural buildings. Two of the very few pre-war buildings still standing are the Hankyu Railway station and the old part of Sogo department store.

Immediately after the war, shacks appeared from—made of—the rubble. Substantial but still temporary second growth buildings came along in a few months. In the last ten years I've watched large, solid, snazzy third growth push up and out of blocks of architectural nonentities.

Department stores have added whole blocks. Arcade merchants have pushed their shops up five stories and opened doors shop to shop at every floor level. Centa-gai's Tonkatsu restaurant has gone from two story wooden frame to five story concrete. Prices too—but it manages to retain its simple comfort, the miso soup as delicious as it ever was.

FROM air, sea, or land Kobe's most impressive expanding is the Port Island. Bulldozers and trucks are dumping a west Kobe mountain into a conveyor belt. The belt crosses Suma park—the scene 800 years ago of the battle of Ichi-no-tani, crosses the railways and highways to western Japan—the successors to the old Saikoku Kaido, and runs out a great red dock to sea and barges. At Port Island two enormous rail mounted machines scoop out the barges, pour the ex-mountain earth onto another conveyer which dumps into trucks which carry the earth to Port Island's expanding fringes.

When finished in 1975 Port Island will cover nearly four and a half square kilometers of sea bed, have berths for nine container ships and berths for thirty other ocean-going ships and liners. Joining Port Island to the mainland is a double decked bridge at the mainland side of which is the Port Terminal where intercontinental passenger ships dock.

But Kobe is not a tourists' city. It doesn't have Nara's temples or Kyoto's gardens or Himeji's castle. On the other hand, it doesn't have Tokyo's summer heat or Kyoto's winter cold. And a concern these days: it doesn't have Osaka's air pollution.

Long time residents like Kobe. Comfortable to live in, it is a convenient base for forays into the rest of Japan. It is an hour or two from Kyoto and Nara and a taxi ride from the international airport at Itami. Grocery shops supply and restaurants cook any food found in the Orient and just about anything found in North America and Europe. The city is small enough to get around in easily, large enough to have variety. The climate is moderate with a January average temperature of 5° C (41° F) and an August 27° C (81° F).

The summer heat is easy to beat with the Rokko Mountain range a few kilometers drive from downtown. Cool in summer, Rokko is a ski-ground in winter. Running from Suma in the west to Nishinomiya in the east, the Rokko range is a network of winding roads and hikers' trails. Few city dwellers anywhere have as easy access a wooded retreat. In the mountains too is a 100 hectare botanical garden. Cool trails wind among 1,300 plant varieties.

The New Tokaido Line, also called the Bullet Train, tunnels the Rokko mountain length to appear out of the ground for a few meters at Nunobiki, a kilometer from Kobe city center. When opened, the line will put Kobe onto direct line with Osaka, Kyoto, Nagoya, and Tokyo—Tokyo in less than four hours.

The city has made the 108 meter high Port Tower its focus. The curved, feminine shape belies the frame pipes' masculine straight lines. At the tower's base is the port and harbor museum. Some models demonstrate port facilities. Other models of great intricacy and detail show ships that sailed Kobe port in Kiyomori's time.

I go to the tower's top, sit on a chair in the revolving coffee shop, and watch Kobe's panorama unwind around me. Sea, ships, docks, city, and mountains. My accidental coming to Kobe ten years ago was for a stay of only a year or two. I've just begun.



Old and new towers grace Kobe's skyline.



Children play in an old Kobe street. Represented among the six children in the photo (one hidden behind the skipper) are at least a dozen racial and national mixtures from Portugal to India.



Left: Many Chinese are part of Kobe's 36,000 foreigners. Here a Chinese Temple. Below: Bargain hunters throng an open-air sale.



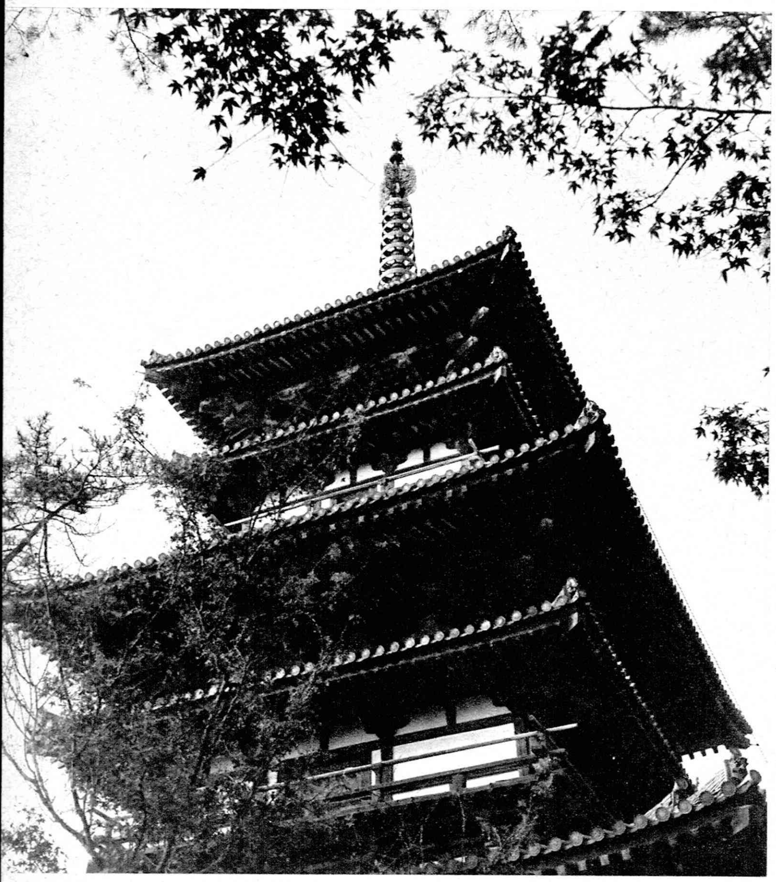




Right: Lighters and barges fill Kobe's inner harbor.
Above: In Kitano-cho, the main foreign residential section, a milkman speeds in the early morning light.

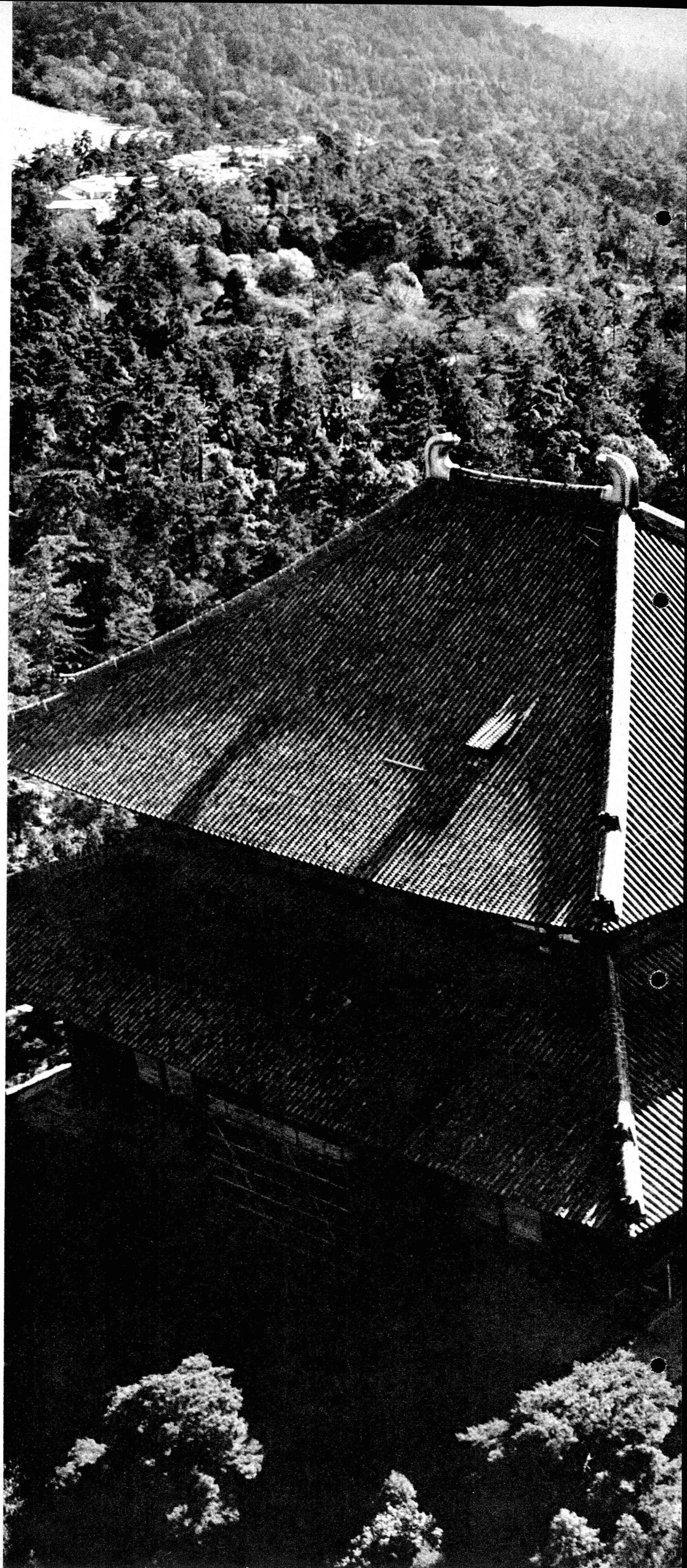


Late Autumn in Kyoto and Nara



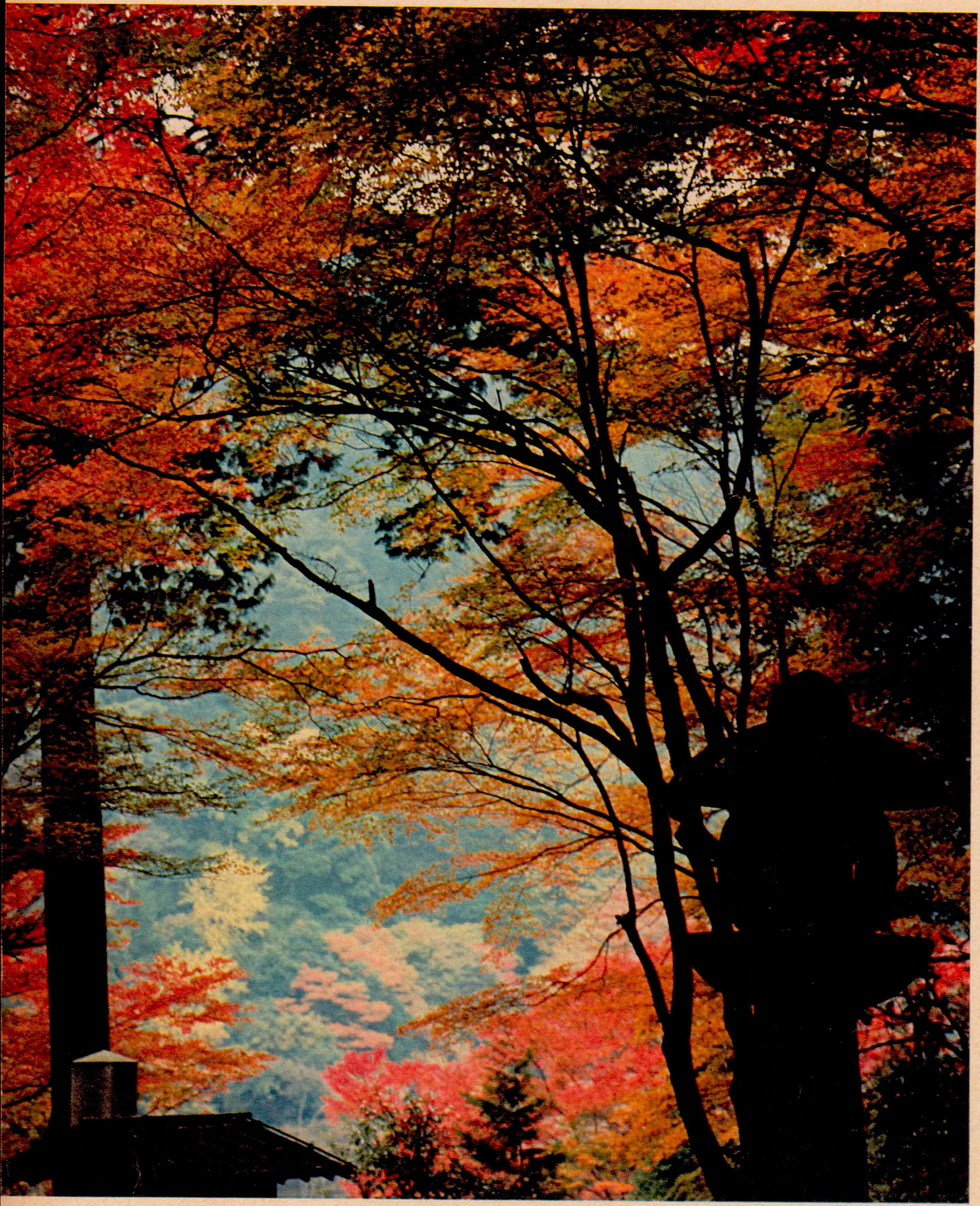
The East Pagoda of the Yakushiji Temple in Nara.

Photographed by MASAMICHI SUMIYOSHI



An aerial view of the Great Buddha Hall of the Todaiji Temple in Nara. This is the largest wooden structure in the world, measuring 48 meters in height and 50 meters both in width and length.







Above: Tinged foliage in the Takao area of Kyoto. The best time for viewing Kyoto's autumnal tints is in the middle of November. Right: The East Pagoda of the Yakushiji Temple in Nara viewed through a thick growth of autumnal grass. The autumn of Nara is characterized by the beauty of simplicity and tranquility in stark contrast with the brilliantly vivid autumnal colors of Kyoto.





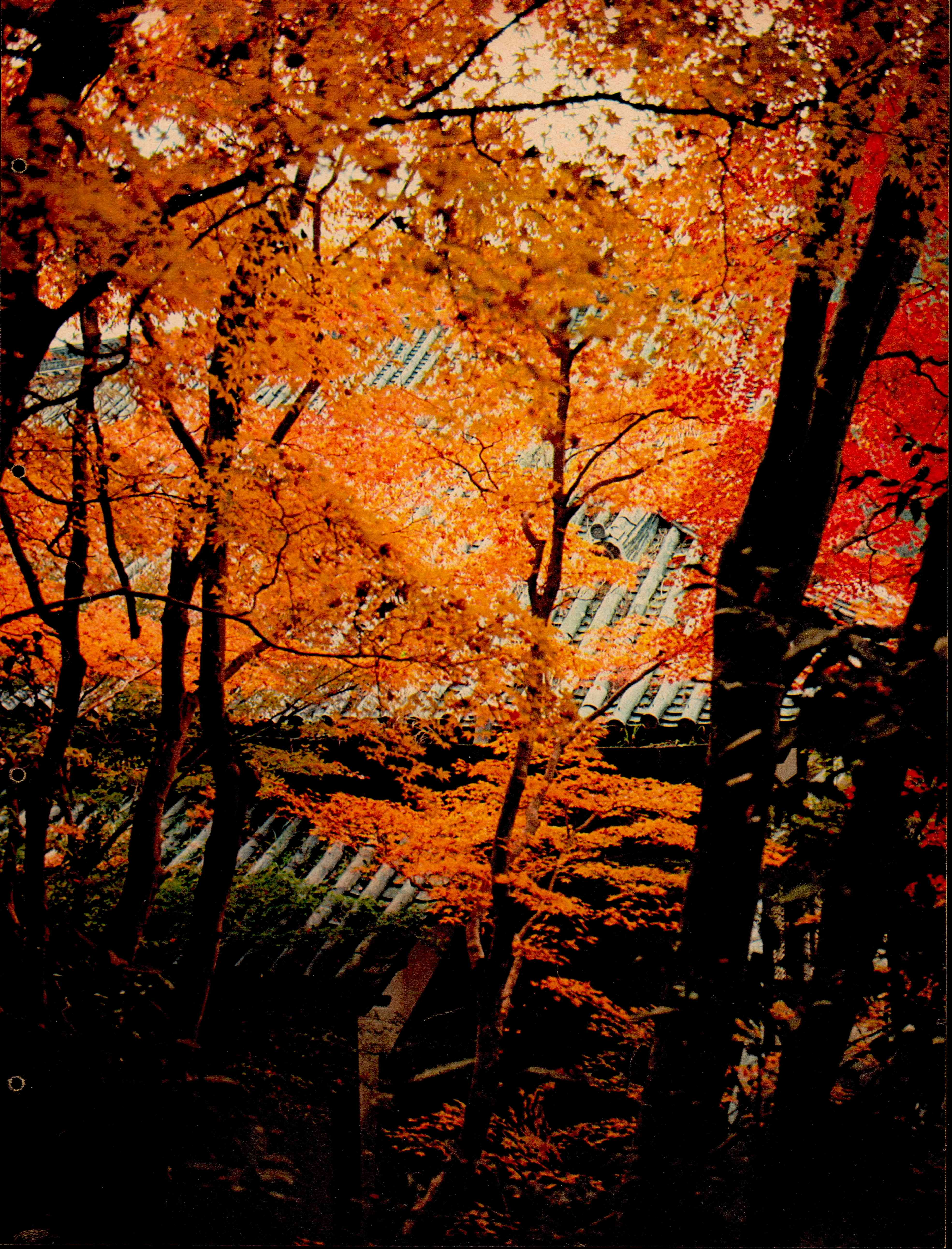
The Jakko-in Temple in Ohara, Kyoto.



Right: Tinged foliage in the precincts of the Saimyoji Temple in Takao, Kyoto.



Above: Garden of the Sanzen-in Temple in the Ohara area of Kyoto.



Snow, Moon, Flowers and Tinted Foliage Text by TAI WAKO

IN a word, the charm of Kyoto may be likened to a gorgeous brocade woven with beautiful landscapes differing from season to season as wefts and the shadows of the ancient capital's history of vicissitudes spanning more than 1,000 years as warps. Or it may be compared to a grand symphony harmoniously fusing Mother Nature and historic vestiges of human activity.

The same may be said about the charm of Nara, another ancient capital of Japan.

From ancient times, the phrase "snow, moon, flowers and tinted foliage" has been frequently mentioned by Japanese. That is, typical scenic beauty from season to season in the minds of the Japanese people embraces cherry blossoms in spring, the moon and tinted foliage in autumn and snow-covered landscape in winter.

Kyoto has a large number of scenic spots as typified by the said phrase both in the city proper and suburban areas within an hour's drive. For instance, renowned spots for cherry blossom viewing include Maruyama Park, Arashiyama, Ninnaji Temple, Heian Shrine, Kiyomizu Temple, Hirano Shrine, and Yase-Ohara. Recommended for viewing the clear autumnal moon are Uji, Hirosawa Pond, Sagano, Mt. Hiei, ,Ishiyamadera Temple and Kiyomizu Temple. Famous spots for appreciating autumnal tints include Kiyomizu Temple, Eikando Temple, Tofukuji Temple, Yase-Ohara, Arashiyama and Takao. And noted for snow scenery are Maruyama Park, Kiyomizu Temple, Kinkakuji Temple (Golden Pavilion), Arashiyama and Byodoin Temple at Uji.

However, since Kyoto is topographically located in a basin, it is very cold in winter (minimum temperature: 6.4 degrees below zero C in January) and unbearably sultry in summer (maximum temperature: 36.9 degrees C in July). But, as if to compensate for such extreme cold and heat, Kyoto's climate is wonderfully mild and comfortable in spring and autumn. Therefore, although Kyoto is said to be beautiful all the year round, the best seasons for tourists are spring when Kyoto is immersed in clouds of cherry blossoms, and autumn when the foliage of trees in city and vicinity turn red and yellow. In fact, sightseeing buses are most crowded in these two seasons.

AFTER the Daimonji Bonfire, a famed summer event of Kyoto held on August 16 to comfort the departed souls of the dead, the stuffy heat of Kyoto diminishes day by day with growing signs of approaching autumn. And when flowers of "hagi" (bush clover) open, summer comes to an end and Kyoto is rapidly enveloped in autumn.

In October, autumn rushes down from the peaks of mountains surrounding Kyoto on the east, north and west toward the center of the city at the bottom of the basin, gradually turning verdant mountainsides into a riot of red and yellow. In November, autumnal tints burn beautifully both in central and suburban Kyoto wherever there are trees. And when quiet rain starts to soak tinted foliage, it is already late autumn with the rigorous winter around the corner.

The Japanese people enjoy viewing tinted autumnal leaves, arranging an excursion for the purpose "Momiji-gari (literally, hunting tinted leaves). This is because the practice of visiting various places to appreciate autumnal tints (the time of foliage becoming tinged differs from place to place) is just like hunting animals, such as hares and foxes, which scurry around mountains and fields. This custom originated in Kyoto which has many scenic spots famous for autumnal colors in a small basin surrounded by low mountains and indeed fitting for the ancient capital.

NOW let us make an excursion to "hunt" autumnal tints in Kyoto. But before that, let us listen to the view of a commentator, who is spellbound by and constantly exploring the beauty of Kyoto, about the secret of autumnal colors in this ancient city.

"The sky is scarlet and the ground is scarlet. Looking up and down, I find myself enveloped by shining scarlet leaves on all sides. I am in the very midst of a gorgeous dress created by Mother Nature. Because of the reflection from the sky and the ground covered with scarlet leaves, I must have been dyed reddish. The autumn of Kyoto dyes people and dyes their minds. And I am surprised to find that the autumnal tints of Kyoto subtly differ in both type and beauty from place to place."

"For instance, although the Jingoji Temple and the Kozanji Temple stand side by side in the Takao area, tinted leaves of the latter look vividly cleaner than those of the former. I feel really refreshed when I stroll along a lane through a grove of slender maple trees in the compound of the Jingoji Temple. But I wonder why the tinted maple leaves of the Kozanji Temple look more beautiful."

The two temples mentioned in the commentator's statement are situated in the Takao area on the mid-slope of Mt. Atago northwest of central Kyoto. This place is renowned for beautiful autumnal tints along with Arashiyama situated to the south across the Hozu River. The commentator's remark amply suggests the refreshing beauty of the tinted foliage in the Takao area which makes one forget about worldly cares. And this beauty is all the more impressive as it is intertwined with the history and legends of the ancient capital already more than 1,000 years old.

For example, there is a story related to the Jingoji Temple.

It was a major turning point in Japanese history when "buke" (samurai warriors) were gaining strength to take over the reins of government after the end of the Heian Period (794-1185). A fierce warrior named Endo Morito fell in love with the married lady, called Kesa-gozen, and the two schemed to kill her husband. They worked out a plot for Morito to sneak into the bedroom of Kesa-gozen and her husband and to kill him. This plan went off successfully with Kesa-gozen's cooperation . . . or so it seemed at first. As it turned out, however, it was not the husband but Kesa-gozen herself, dressed like a man, who Morito murdered. Kesa-gozen thus preserved her chastity. Unable to bear the deep remorse and humiliation after the incident, Morito finally became a priest and entered the Jingoji Temple at Takao, adopting the priestly name of Mongaku. When one recalls the romantic and then remorseful life of Mongaku while viewing the beautifully burning autumnal foliage in the compound of the temple, one never fails to become filled with deep emotion.

Another noted spot for viewing tinged foliage is Ohara situated between mountains northeast —about 40 minutes' drive from central Kyoto. It is also celebrated for its numerous historic relics. One is the Jakkoin Temple nestling in the bosom of a mountain. A row of maple trees lining the front approach to the temple—a flight of stone steps—is set aflame in autumn, presenting an indescribably beautiful scene. This temple also has a pathetic story relating to the downfall of the Taira Clan, which had monopolized political power up to 1185 or the end of the Heian Period.

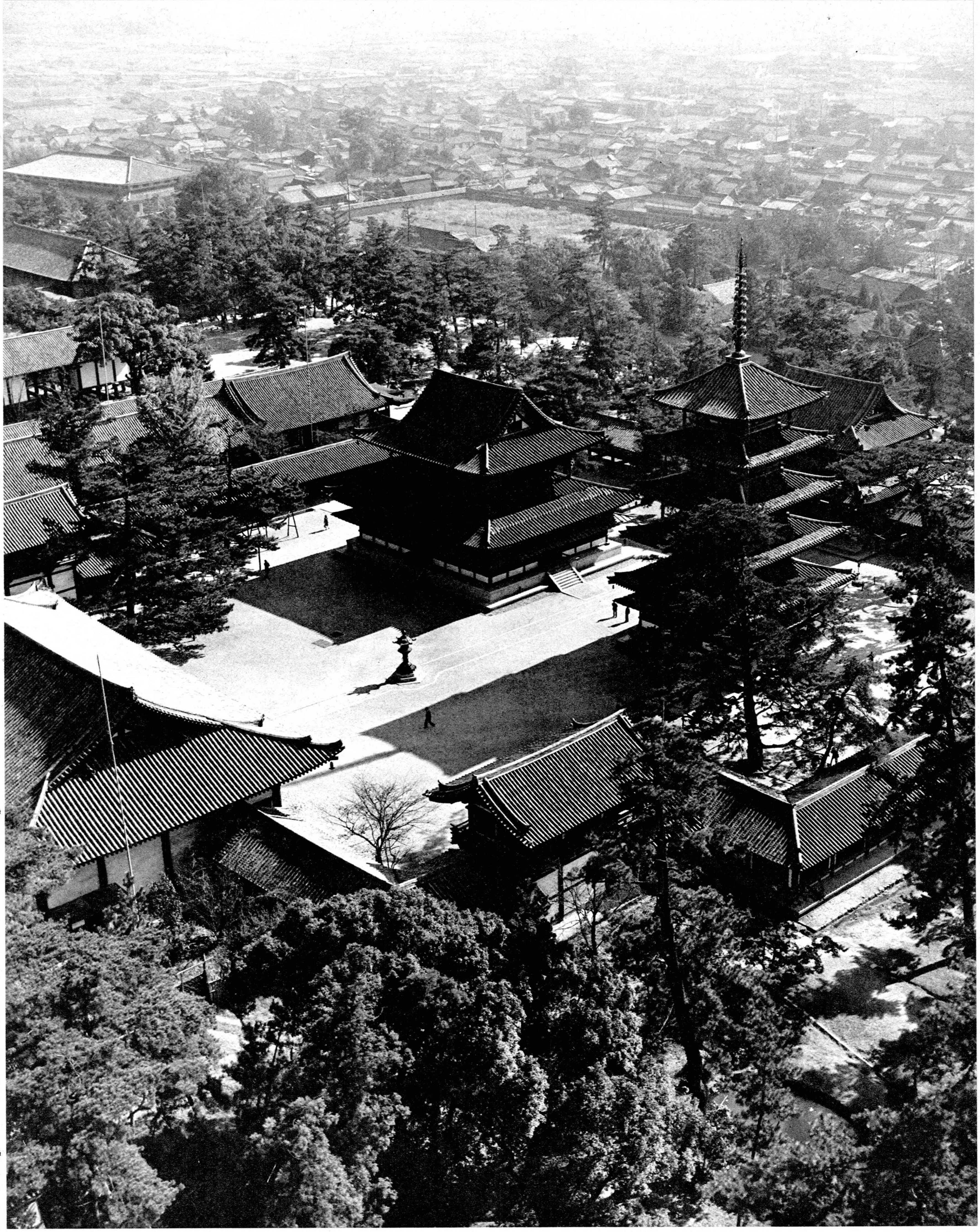
The Taira Clan was totally defeated after a series of fierce struggles for power with the Minamoto Clan and only a small number of the Taira survived. One was Kenreimon-in, mother of Emperor Antoku, and she spent the rest of her life as a nun at this lonely temple, praying for the repose of the departed souls of her clan.

A lady who attained a leading position as a woman thus became a nun and afterwards spent a solitary life. When one thinks of her sad fate while viewing the autumnal tints of the Ohara area, one is not only struck by the beauty of nature, but also may feel as if in the midst of the ancient tragic story.

Nevertheless, even without such history and legends, the splendor of Kyoto's autumnal foliage is in no way lessened.

THE scenic beauty of Nara from season to season is similar to that of Kyoto because of topographic resemblance between the two ancient capitals.

However, Nara is older than Kyoto. Moreover, although Kyoto is a large city with a population of 1.4 million, Nara has a smaller population by about 200,000 and thus still retains many old and idyllic scenes. These are two major differences between Nara and Kyoto. Nara still preserves numerous cultural relics of the Nara Period (710-794 A.D.), which was closer to the origin of Japanese history. And the autumn of Nara conveys to the visitor a fuller appreciation of the beauty of simplicity and purity than in Kyoto.



An aerial view of the Horyuji Temple in Nara. The main structures, including the five storied pagoda measuring 32-meter in height, are considered to be the oldest wooden structure in the world.

MAIKO
The Living Dolls of Kyoto

Maiko must be "artists" capable of superb dancing.





Photographed by HIDETSUGU HIDAKA
Text by GENICHIRO OHARA

The Maiko, young dancing girls of Kyoto, enthrall men with their beautiful figures, their gentle manners and mild demeanor. They are indeed living "kyoningyo" (dolls of Kyoto) and may well be considered men's ideal womanhood. However, behind the bright, lovely voice of these young women is their self-confidence in various accomplishments acquired through severe training, such as dancing, tea ceremony and flower arrangement, as well as their pride supported by a long tradition spanning three centuries.

Right: Maiko strolling in the precincts of an ancient temple. Maiko wearing "darari-no-obi" (dangling sash) and "pokkuri" (thick wooden clogs) symbolize the ancient capital.



NOWADAYS, Maiko are to be found only in Kyoto. There are six pleasure quarters in this ancient city, such as Gion, Pontocho and Shimabara, but Maiko living in these areas number only 42, including 22 in renowned Gion and 10 in Pontocho.

Today, it is quite an uphill task to foster Maiko, and their numbers have been declining year by year. So now Maiko are all the more prized because of their scarcity. Maiko, who dance and add to the pleasure of banquets, who offer gracious service at parties of tourists, both Japanese and foreign, are much sought after as models at photography parties—and all wear beautiful hair-ornaments, gorgeous kimono, a long sash called "Darari-no-obi" (dangling sash) and lovely wooden clogs called "pokkuri." Maiko are therefore a very symbol of the ancient capital with a history of 1,000 years, which attracts as many as 20 million tourists a year.

About 300 years ago, there emerged a row of "chamise" (tea-booths) in front of the Yasaka Shrine at the foot of Mt. Higashiyama in Kyoto, and young women started to serve tea to worshippers. These girls gradually acquired varied accomplishments to entertain guests and were later classified in two categories—"odoriko" (dancers), and "hikiko" (accompanists) who played "samisen" (a stringed instrument). So eventually, "odoriko" developed into "Maiko."

There are various rigid conditions for becoming a Maiko. First, an applicant must have a fine personal appearance. She must not only be beautiful, but also have a nice figure. Good looks alone are not enough. Secondly, she must have a high aptitude for various accomplishments, and most important, a Maiko must be an "artist" capable of superb dancing.

Many Maiko are daughters of "ochaya" (Japanese-style restaurant) operators and "Geiko" (geisha). Influenced by Maiko and Geiko who frequent their homes, they start to receive training in childhood. And there is a common belief among them that if they begin to take lessons in dancing and other arts on June 6 at the age of six, they make progress rapidly. Daughters in the

All applicants for Maiko must take an examination, which is held twice a year, when they dance "Akebono" (Daybreak) and other numbers of "Kyomai" (dances of Kyoto) before experts, including Madame Yachiyo Inouye, a veteran Japanese dancer, who has been designated as a "human national treasure" by the State and is also a member of the Art Academy. If they pass the test, they are apprenticed to "ochaya" as fledgling Maiko to learn service manners, ranging from bowing to serving sake. After three months' apprenticeship, they become full-fledged Maiko.

In former days, girls became Maiko at the age of 12 or 13. At present, however, the minimum age for becoming a Maiko is set at 15—that is, after the completion of compulsory education —because of the Child Welfare Law. When a girl becomes a Maiko, she holds a ceremony called "sakazuki-goto" (pledging over cups of sake) with an elder Maiko who will serve as her sister. This represents a pledge of sisterhood. The



Unique make-up for the nape of Maiko's neck.

new Maiko receives a letter of the elder sister's name and includes it in her own Maiko name, while the elder sister takes care of her in various ways, including dancing and other arts. Then on an auspicious day called "Taian," the new Maiko is formally introduced to the quarters concerned in a ceremony called "Ohirome" and makes the round of "ochaya" (Japanese-style restaurants).

At present, there are 22 Maiko thus brought up in Gion. Early in the Meiji Era (1868-1912), there were more than 120 Maiko in the area. In 1965, they still numbered 50, but have since dropped to less than half.

LET us now take a look at a Maiko's daily life. In the Gion area, there is a school exclusively for Maiko and Geiko, called the Gion Nyokoba Gakuen, and its students range from 15-year-old Maiko to aging Geiko over 70 years old. Here, Maiko take various lessons, such as dancing, playing "tsuzumi" (hand drum) and other instruments for musical accompaniment, flower arrangement and calligraphy. Teachers are all first-class experts, including Madame Inouye, and classes are held from 9:30 a.m. to around 2 p.m.

After returning from the school, Maiko prepare to attend a banquet starting around 5 or 6 p.m. They must adapt their make-up and dressing to the nature of the banquet and this takes about an hour.

As for make-up, since kimono is worn in such a way as to reveal a large portion of the back of the neck, the shoulders and back are fully painted white. Sometimes, perfumed oil is put on the skin so that liquid powder may attach better. In this way, all of the skin exposed is painted white all over. Lastly, "kyobeni" (rouge) is put on the lips to complete a lovely face. Maiko handle their make-up all by themselves.

Next, it is no easy task to wear kimono. That is, it takes two or three persons to help a Maiko put on a long-sleeved kimono and wear a long sash in the "darari-no-obi" (dangling sash) style. The sash is as long as five meters and force is needed to fix it properly. This sash-fixing task is assigned to men called "otokoshi." When the time comes, "otokoshi" make the round of "okiya"—houses where Maiko live—by bicycle or motorcycle to carry out the job. But these "otokoshi," who play an important side role in making Maiko beautiful, are also declining year after year.

There are 12 strings necessary for wearing kimono and sash. The kimono, obi and other components of the dress weigh 20 kilograms and at first, Maiko complain that when fully dressed, they feel so compressed that they cannot eat. When going out, they put on "pokkuri" (thick wooden clogs) to add charm to their feet.

One charm of the Maiko is her coiffure. They have their rich black hair arranged beautifully and never use wigs. Foreign guests are startled when told it is all "natural hair." The hair-do is changed according to a Maiko's age, season and the type of event which she attend. Their coiffure harmonizes exquisitely with their make-up, face, movements and dress to create graceful beauty.

As Maiko are much sought after, nowadays they attend three banquets one after another and finish the day's work after midnight. Recently, Maiko have come to be dispatched as far Hokkaido, Tokyo and Kyushu to assist in a publicity drive for Kyoto's products and its tourist attractions.

On holidays, Maiko undo their Japanese-style hair-do and wear their hair in pony tail and other simple styles. Wearing one-piece dresses, they go to a movie with their "elder sisters" and friends or enjoy bowling. On holidays, therefore, they are no different from other ordinary girls in their late teens.

Now let us deal with major annual events in the Gion area. The New Year starts with an opening ceremony of the Gion Nyokoba Gakuen school on January 7. Attended by more than 250 Maiko and Geiko in crested full ceremonial dresses with rice ears inserted into their hair, it looks like a veritable "garden of living flowers." Maiko and Geiko, who worked admirably in the previous year, are specifically commended at the ceremony, but the top honor has so far invariably been accorded Maiko.

In spring, the Miyako Odori Dance, dating back to 1875, commences on April 1 and continues to May 10, when gorgeous dance programs are unfolded at the Gion Kaburenjo Theater attracting many visitors.

In summer, Maiko, dressed in "yukata" (simple unlined cotton kimono) of the same pattern, pay homage to the Yasaka Shrine, the guardian deity of the Gion area. On August 1, called Hassaku, Maiko and Geiko in crested full ceremonial dresses make the round of their dancing and other masters and "ochaya" to express thanks for their guidance and patronage.

The "Koto-hajime" (Beginning of Things) event is held on December 13 to top off the year's activity. The home of Madame Inouye, which may well be called the headquarters of Kyomai (dances of Kyoto), a noted heritage of the Gion area, is visited by Maiko and Geiko, and they wish her a happy new year. Preparations for the New Year start on this day.



Strong male power is needed to tie a sash.



The make-up is topped off by the application of Kyo-beni (rouge)

Right: A Maiko (left) and a Geiko (right) are serving tea to guests.



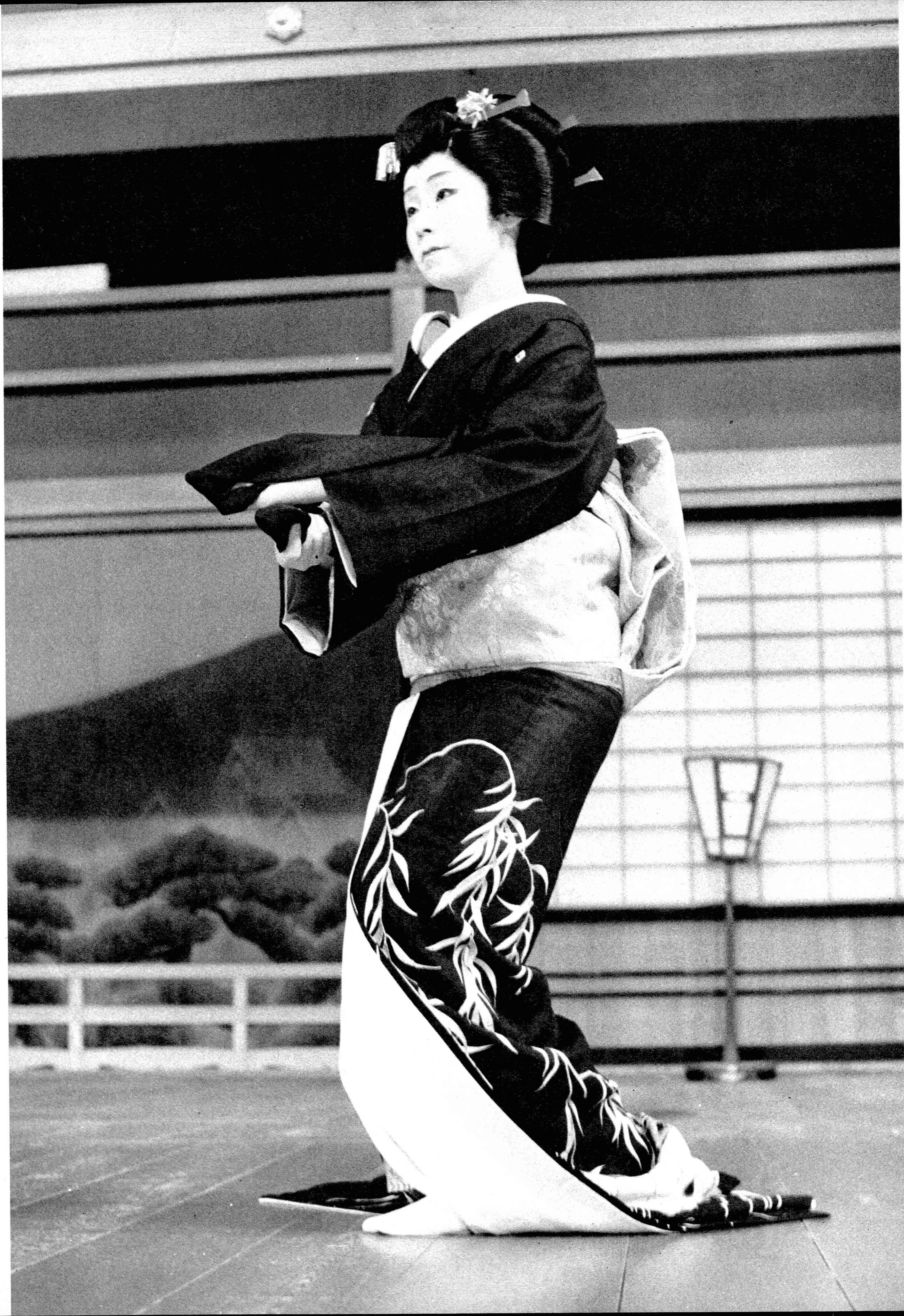


Right: For Maiko, utai (chanting of Noh text) is an important art along with Japanese dances.





Above and right: Geiko and Maiko performing Kyomai (dances of Kyoto) at the Kaburenjo Theater in the Gion area. Girls, who made their debut as Maiko at the age of 15 or 16, become Geiko—full-fledged Geisha—at the age of around 20. Usually, Geiko's dresses and make-up differ from those of Maiko.





When entering a room where guests are waiting, a Maiko first presents her compliments in the Kyoto dialect—"O-kini, Yo-oide-yasu" (Thank you very much for coming. You are highly welcome!)



Maiko walking in an alley in Gion. Houses in the area are marked by the beautiful straight line pattern of latticeworks.



Summer is hot in Kyoto and Maiko chat jovially in the cool shade of a tree.



Above: Geiko standing in front of Okiya in raincoat. A lantern with family crest is hung at the entrance.

Right: Maiko's Darari-no-obi (dangling sash) is embroidered with the ancestral family crests of Okiya (where Maiko live).



"Congested Around Here Right Now..."

"Caster-Drivers" Are A Great Help in Regulating Traffic

Photographed by MASAMICHI SUMIYOSHI





Above & Right: Caster-Drivers proceed to congested roads and promptly start broadcasting. All are model drivers with more than three years of driving experience. But their manner of speaking into the microphone is rather amateurish. Yet this is perhaps one of their charms.



"950, 950, where are you now?"

"This is 950 on the Metropolitan Expressway No. 1, proceeding near Ginza in the direction of Tokyo International Airport."

"How is the traffic?"

"Many cars and traffic is slow."

"Roger, now proceed toward Shinjuku."

"Roger!"

In between regular radio programs, the voices of young women report the traffic conditions in various parts of the Metropolis. They are the so-called "Caster-Drivers" of TBS (Tokyo Broadcasting System).

These women announcers, driving cars equipped with broadcasting apparatus, cruise along main streets and expressways to report on the degree of traffic congestion. Their call sign is 950, since TBS broadcasts on 950 kilocycles.

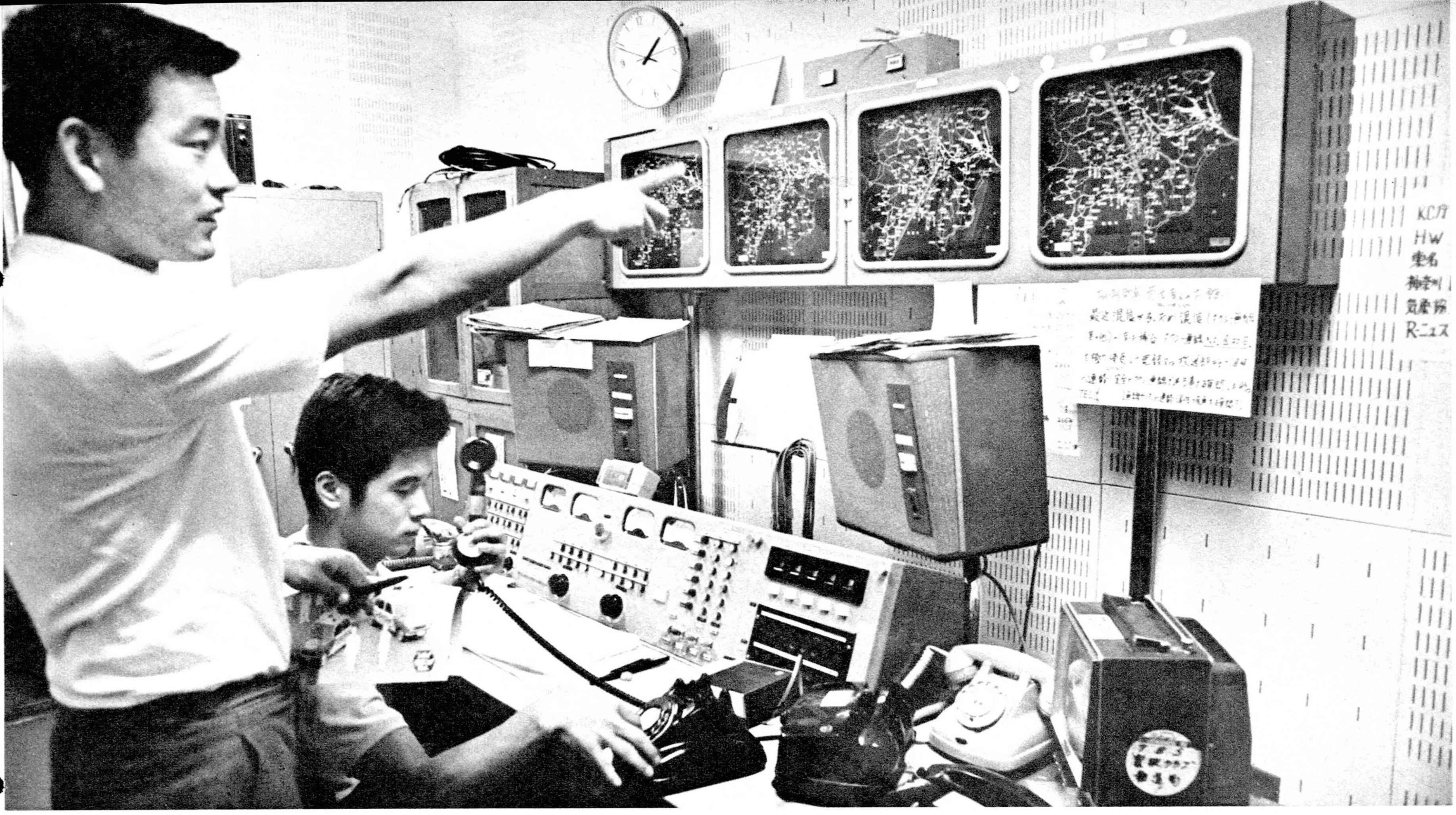
It is already two years since TBS started the "Caster-Driver" system in July 1969. At present, this special broadcasting team consists of 27 women and five men, operating 11 cars to report from principal roads in the Metropolis. The main job of the women broadcasters is to provide TBS listeners with traffic information. But they also engage in various other activities, including the coverage of festivals and various other events, interview people on the streets and conduct traffic safety campaigns. New ideas are briskly put forward at the planning conference of the team and promptly translated into action on the strength of the youthful vigor of the girls whose average age is 23. Their fans say they are charmed by their vitality.

Recently, habitual listeners to the special broadcast have increased sharply. When the girls' cars are stalled in a traffic congestion, they are often hailed from nearby cars. And when they park their cars to cover some public entertainment events, they are promptly surrounded by children and fans in the neighborhood. At such moments, they are impressed anew with the importance of their Caster-Drivers' mission and find life really worthwhile.

Even so, they are after all young women between 21 and 28 years of age. When asked, "What do you want most right now?," they replied with one accord: "Sweetheart!"



New ideas often emerge during a discussion meeting, which is more like a cheerful chat.





Above: Control room for 950s, which issues instructions and receives information from the Caster-Drivers in Tokyo. Left: Detailed consultations before leaving the headquarters constitute a vital preparation to ensure satisfactory broadcasting. Traffic along Tokyo's roads is subject to various restrictions, such as one-way streets and prohibition of right or left turns. So the girls study the road map carefully to find the shortest route to their destinations.



Above: The Caster-Drivers' main job is to broadcast traffic information. But an interview on the street is also important. When a Caster-Driver stops her car for an interview, a crowd soon gathers.

Right: This traffic cop controlling the flow of cars at an intersection says he is also fond of listening to the caster-Driver program. He gladly answers her questions.



Today, Tokyo is crowded with some two million cars, and the traffic congestion is perticularly heavy toward the end of each month. So the Caster-Drivers are valuable to drivers in general and may be called the "vanguard of traffic information."



Michiko Imai: Woman Conqueror



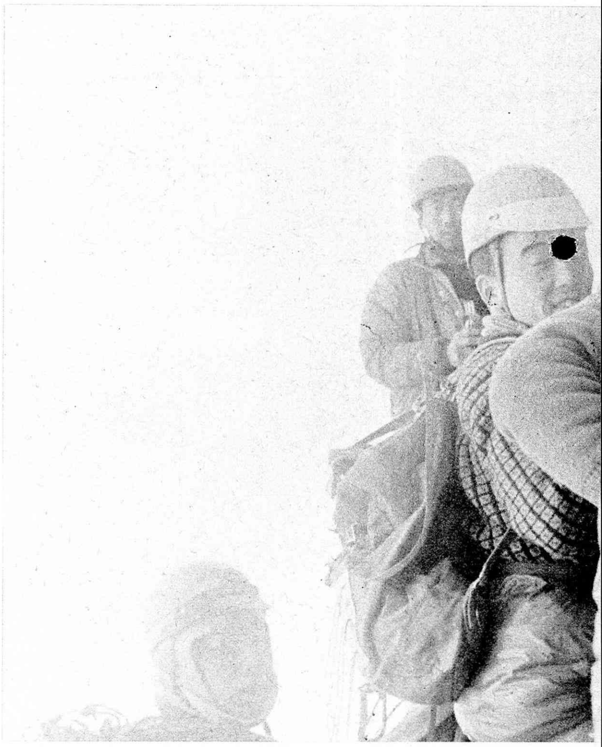


of Three Great North Walls in Alps



Left: Miss Imai scales the sheer cliff, seeking a hard, rather than easy-going way of life. She has challenged and conquered the three great north walls of the Alps, because she well knows the significance and value of the feat. Above: Peaks in the European Alps. The high mountain at the center is the Grandes Jorasses. Miss Imai's party scales it along the ridge at left.





Miss Michiko Imai, a woman Alpinist, successfully scaled the North Wall of Mt. Grandes Jorrasses (4,205 meters) in the European Alps on July 17 this year.

She thus became the first woman in the world to conquer the three great North Walls of the Alps, although there are more than 10 male climbers who have pulled off this feat. In 1967, she scaled the North Wall of Mt. Matterhorn (4,482 meters) as leader of an expedition sent by Tokyo Women's Medical College. Then in 1969, she also conquered the North Face of Mt. Eiger (3,974 meters) as member of the Japan Expert Climbers Club (JECC).

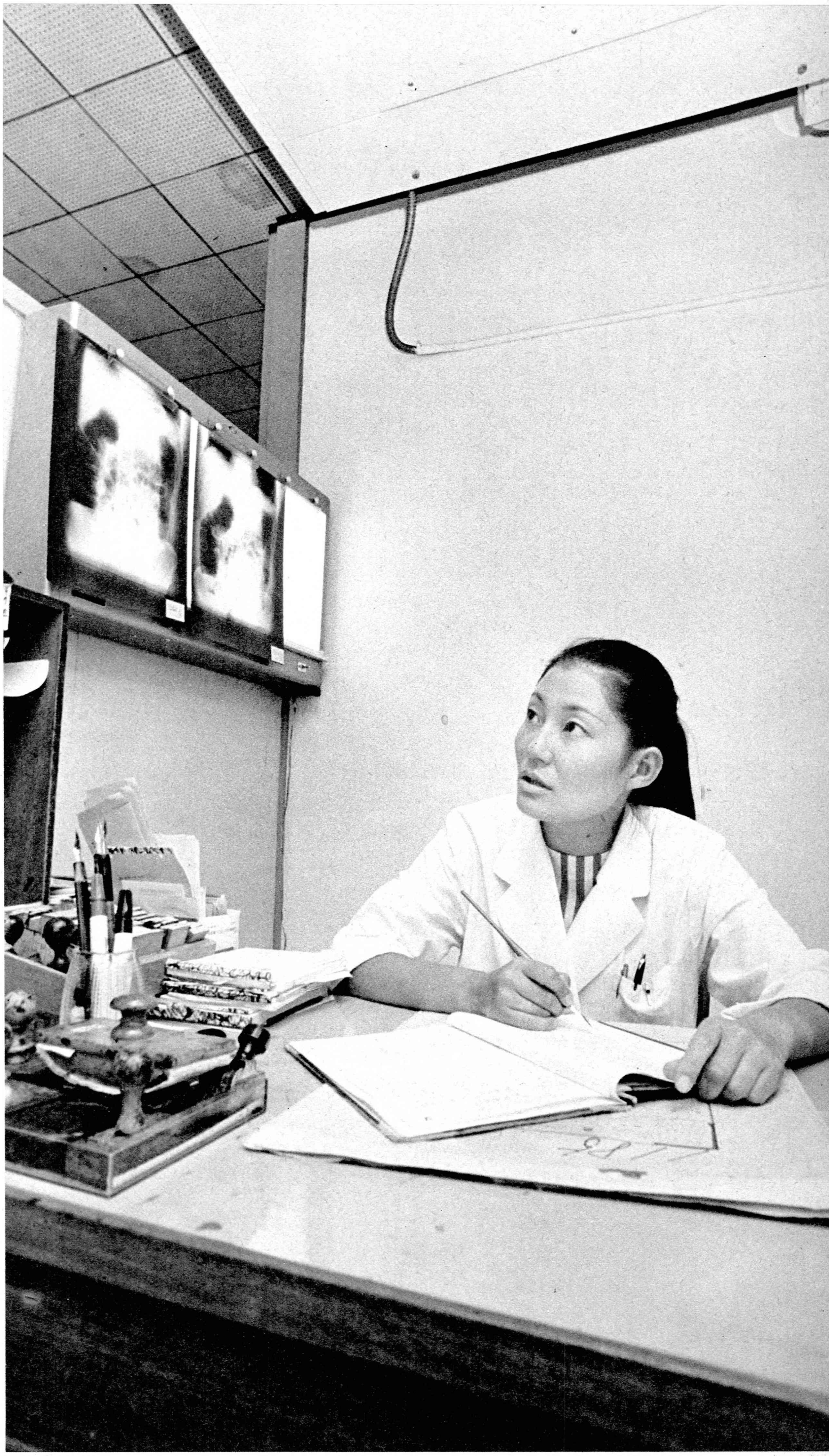
She started climbing mountains while still a little child. Her parents used to take her to the mountains in summer and to skiing grounds in winter for a change of air in order to promote the health of their delicate daughter born in bustling Tokyo. Therefore, she already became accustomed to a mountain life in her childhood, spending much of her time in wooded areas with clean rivers. This is why Miss Imai, upon entering a college, joined its mountaineering club without hesitation. At the college, she acquired full-fledged mountaineering techniques and became an excellent rock-climber. Then she became dissatisfied with Japanese peaks and started to look forward to conquering the three great north walls of the European Alps.

The first north wall she grappled with was that of Mt. Matterhorn in Switzerland, one of the most forbidding peaks in Europe. An elaborate planning, highly advanced techniques and an unflinching determination to climb finally enabled her to scale the mountain. On that occasion, moreover, she as a medical scientist also studied "physiological changes in the human body during the ascent of a high mountain." For about two months, she also devoted much of her energy to the study. At all times, even when scaling the north wall, she never forgot she is a physi-

Left: When chatting breezily, she looks no different from ordinary girls. One may wonder where her vigor, shown by the conquest, lurks.



Left: She spent 30 days in clambering up the Eiger together with six other climbers. While scaling the North Face through close cooperation, they developed a strong sense of solidarity.



cian. On the other hand, while she faces patients in a hospital, magnificent scenes of Mother Nature sometimes flit through her mind. A mountain climber and a physician are inseparably fused in the person of Miss Imai.

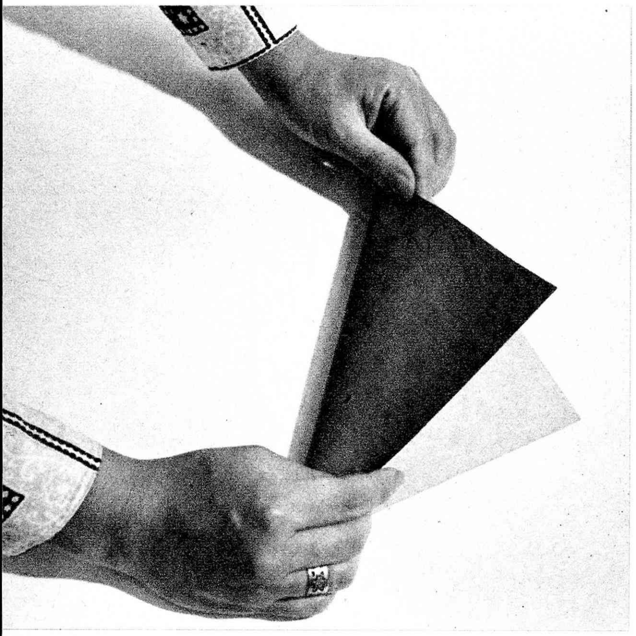
As for North Face of Mt. Eiger, Miss Imai's party followed a new route created over a span of one month without taking the long-established normal one. This route has been officially listed as "Japan Direttissima" for the summer season in the history of Eiger's North Face.

In the latest attack on the Grandes Jorasses, she formed a party with four male members of the Japan Worker's Mountain Climbing League. The ascent was started from the Grandes Jorasses Glacier toward the peak via the so-called "Walker Ridge" route. The party was favored by a good weather while scaling the north wall on July 15 and 16, but it deteriorated from July 17. Undaunted, the party finally reached the peak amid a storm. Moreover, Miss Imai married Kazuguki Takahashi, leader of the party, in a brief ceremony at the summit of the Grandes Jorasses. The other member of the party celebrated the wedding with champagne, making it a really unforgettable moment in her life.

In this way, Miss Imai's dream of conquering the three great north walls of the European Alps finally came true in spite of the extreme difficulties and dangers involved. This was not merely attributable to warm understanding shown by Takahashi, but also because she received hard training and learned difficult techniques on an equal footing with male climbers, shaking off the common concept that a woman is entitled to gentle treatment and protection. The strong self-confidence acquired through mountaineering success will no doubt enable her to make further progress not only in mountain climbing but also in her medical profession and married life.

Right: She is a physician at Tokyo Women's Medical College. In a consultation room, she is a gentle, trustworthy doctor for her patients.

ORIGAMI
THE ART OF PAPER FOLDING





Lily

Origami is an art of making various shapes and forms with paper through multifarious combinations of surfaces and lines. Its only material, paper, is available everywhere, and anybody at any place can readily produce a beautiful piece of Origami without using any special tools.

The beauty of Origami is easily understandable to anybody, transcending the language barrier. Therefore, it may well be called a formative art common to the entire world.

In the modern Origami art, diverse shapes are freely made with paper as the sole material. Only one sheet of paper is used without any cutting, pasting and design. Usually, Origami flowers, birds and animals are folded with square colored paper (only one side colored), which is readily available at stationery and toy shops in Japan.

For artistic works, however, paper and color are specially made and chosen for particular themes. The Origami art is perhaps best suited for Japan where a wide variety of high-class paper is produced in large quantities.

In the manufacture of special Origami paper, high-class Japanese paper is first pasted on the reverse side of hand-made Japanese paper. This is usually called "ura-uchi" (lining). Used in this process is paste stored for more than 10 years.

Such paste serves to prevent the discoloration of the colored paper and damage from pests and insects. The colored paper thus made is dried and cut into predetermined sizes and then wiped with a wet towel so that moisture may permeate it. After that, the folding begins. An Origami work emerges after a laborious process of repeated foldings and dryings.

As for the size of paper, a square sheet of paper—about 15 to 20 centimeters square—is usually employed. For especially big Origami, large five-meter-square sheets are sometimes used. In this case, the thickness of the paper also increases to about two milli-meters in proportion to the size. Since thick paper cannot be folded easily, it is moistened and softened before folding. The shape of paper may be either square, rectangular, triangular, pentagonal or hexagonal. For special Origami works, however, circular, semi-circular or elliptical, and long rectangular sheets are used.

Origami creates various forms on the theme of natural objects or expresses images of life through combinations of paper surfaces and lines.

As for the method of foldings, there are mechanical ways of forming various designs by joining side to side and corner to corner. Besides, there are also folding methods to express sentiment and emotion freely by giving variations to the folding angle and the size of the surface. The modern Origami art of today is based on the latter methods.

Educational Origami

The traditional use of Origami as a pastime was formally used as a teaching material at schools for a long time. With the advent of the 1930s, however, as the emphasis on student originality and creative imagination began to spread in distinction to a more rigid form of curriculum, it came to be felt that the educational effect of Origami was questionable in that it leaves no room for the expression of personal sentiment and emotion and is nothing more than a repetitious imitation since the result is the same whoever folds paper. In the 1950s, therefore, Origami was excluded from school education.

Nevertheless, in a fundamental sense, Origami can contribute to learning basic forms and refining sentiments to understand the relationship between a solid body and its figure on paper through the color of Origami and the structure of its folding lines. Moreover, although geometry is one basic study concerning the formative arts, it needs a fairly high level of comprehension and, therefore, is difficult for infants and children to grasp.

But using Origami as an educational tool suited to each stage of a child's development serves to teach the essential elements of geometry.

Further, the rationality inherent in Origami, and its pursuit of themes in the creation of particular forms contribute to developing intellect and scientific thinking and also have a special effect on esthetic education.

At present, a new approach to Origami, incorporating new fields of knowledge such as pedagogical psychology and formative psychology, has opened up an almost unlimited field of original creations. Therefore, the educational value of Origami has recently come to be recognized afresh from a viewpoint of infant and child education.

Origami Abroad

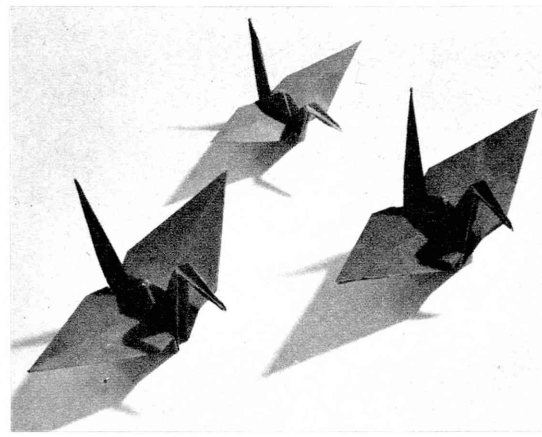
In 1954, the International Origami Center was set up in Japan with a chapter in New York. In the following year, an epochal exhibition of original Origami works was held at the Municipal Art Museum in Amsterdam for a month with the understanding support of Prof. Gershon Legman of France, well known for his study of Origami, and this unique show was reported throughout Europe and as far as North and South America. This finally awakened the spirit of Origami which had long been sleeping amid the traditions of Japan, and provided an occasion for Japanese Origami to become known the world over.

In 1959, a three-month Origami exhibition was held in New York, followed by a traveling exhibition to various states of that country, winning high acclaim wherever it went.

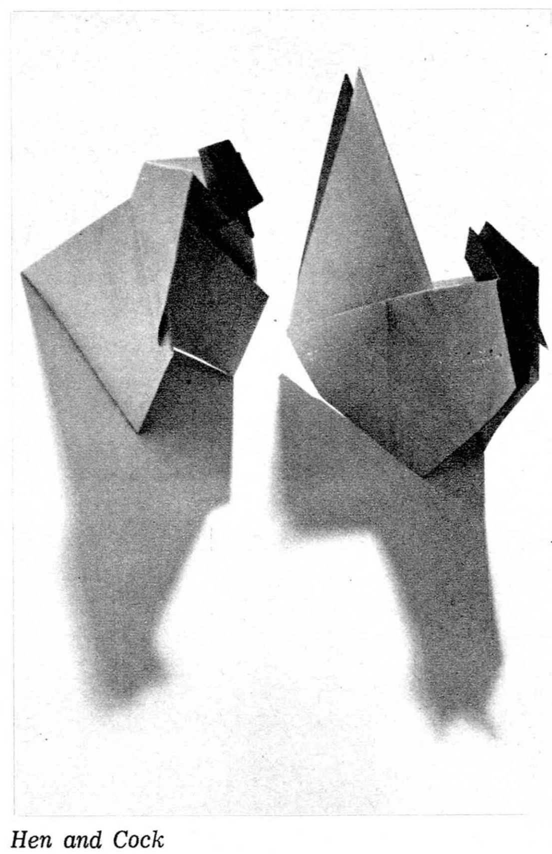
Later, the Japanese Foreign Ministry sent an Origami mission to Australia, New Zealand and Indonesia, and then to seven European countries. The mission demonstrated the actual making of Origami and gave lectures to leaders in the cultural and art circles as well as at schools, hospitals and other establishments. This mission served to familiarize the people of these nations with Origami as a truly Japanese-type art, thereby stimulating cultural exchange to a large extent.

These events have served to intensify interchanges among those individuals and organizations in various countries which understand and love Origami, deepening their friendship further.

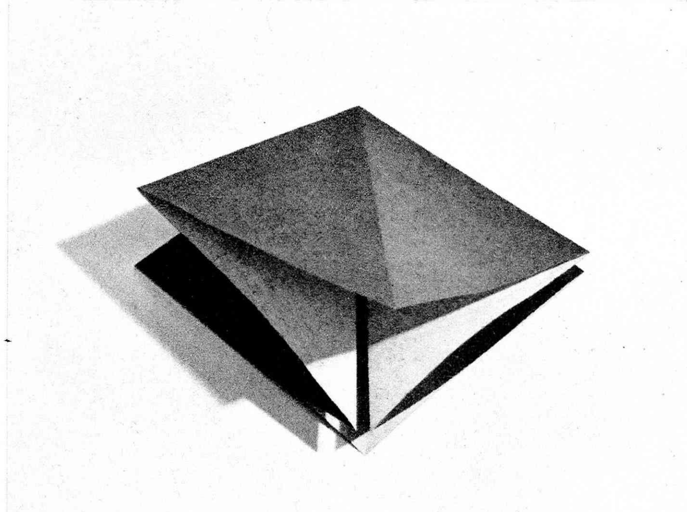
Now the International Origami Center is training instructors in order to elevate the dignity of Origami through proper guidance and thereby serve the cause of deepening international understanding through the universal language of art.



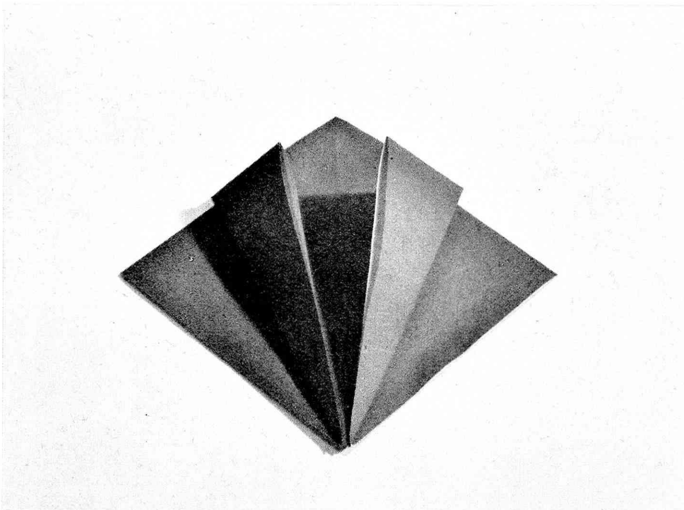
Crane



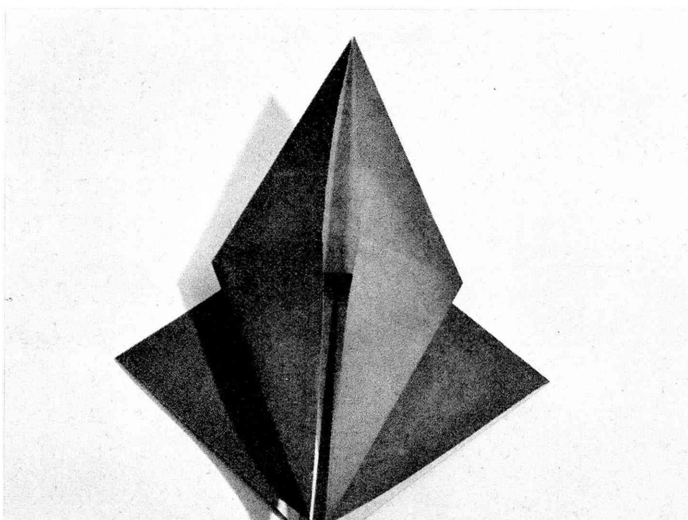
Hen and Cock



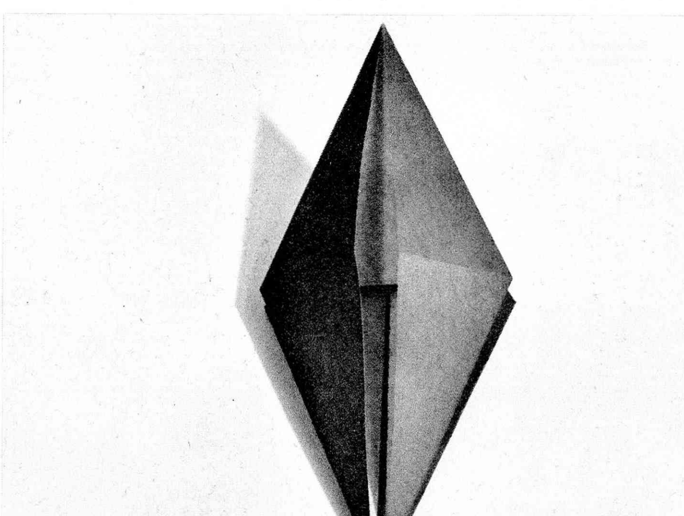
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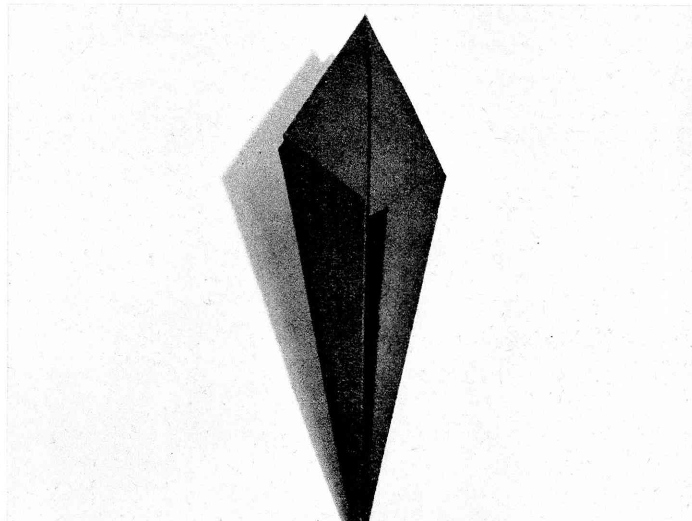
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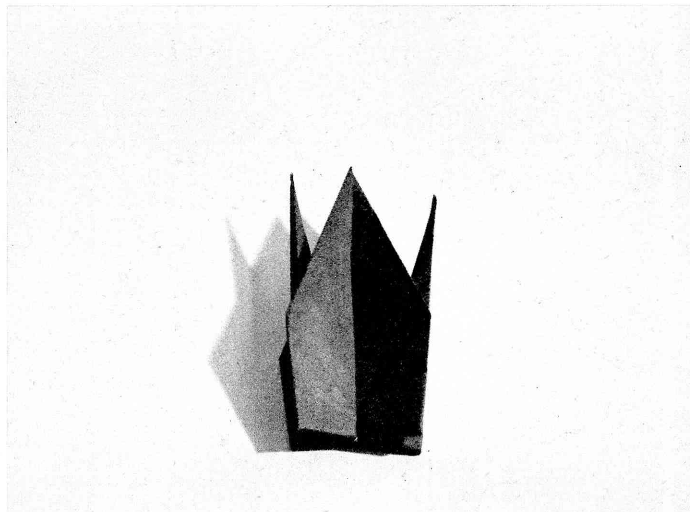
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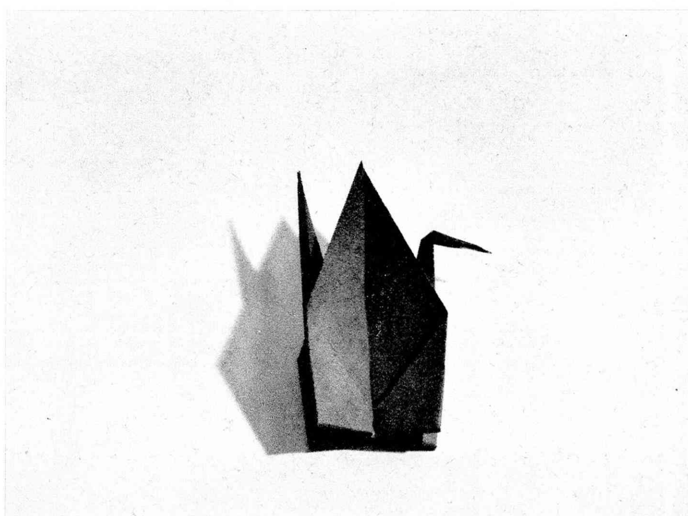
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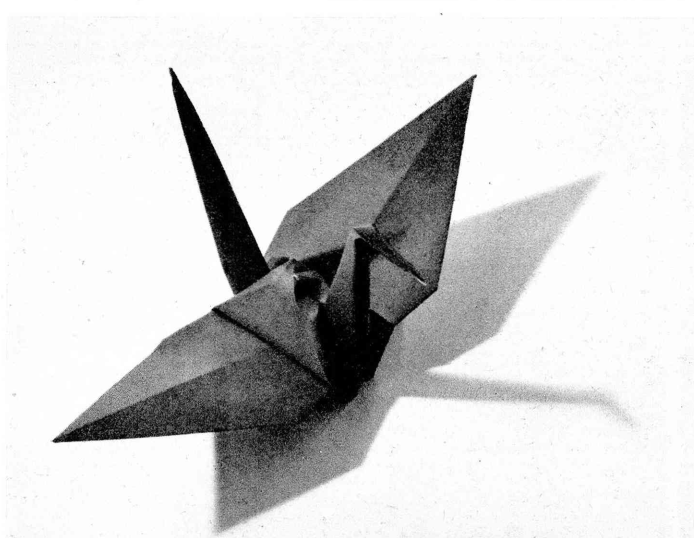
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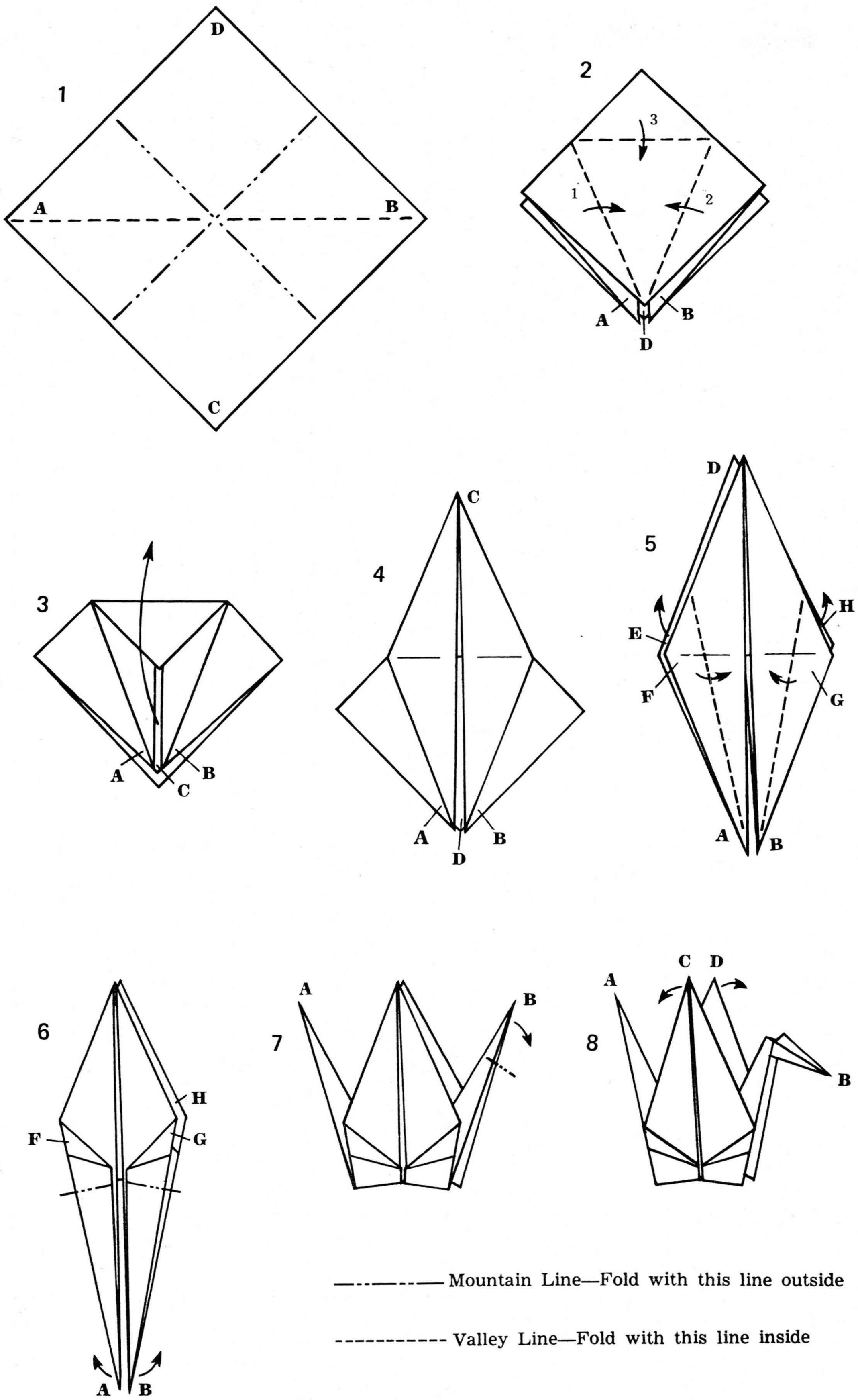
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7



8



---·---·--- Mountain Line—Fold with this line outside

----------- Valley Line—Fold with this line inside

1. Folding lines—for both mountain and valley lines—are made on square paper. Then the paper is folded together like 2.
2. Folding is done in the order of 1, 2 and 3.
3. C is opened out in the direction of the arrow and then flattened.
4. D on the reverse is folded like C.
5. E is folded toward the reverse side, and F forward, while H is folded toward the reverse side, and G forward.
6. A is folded upward between E and F to make the tail. B is folded upward between G and H to make the neck and head.
7. Tip of B is folded downward to complete the head.
8. Finished Origami. C and D are pulled downward.

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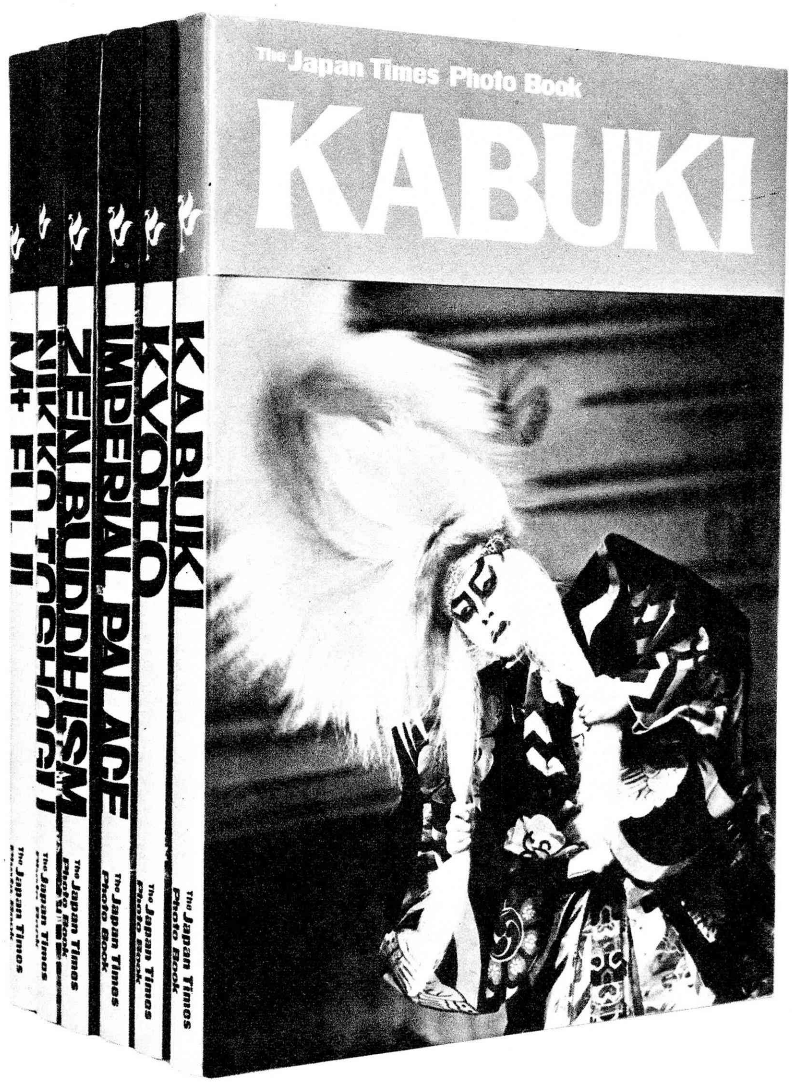
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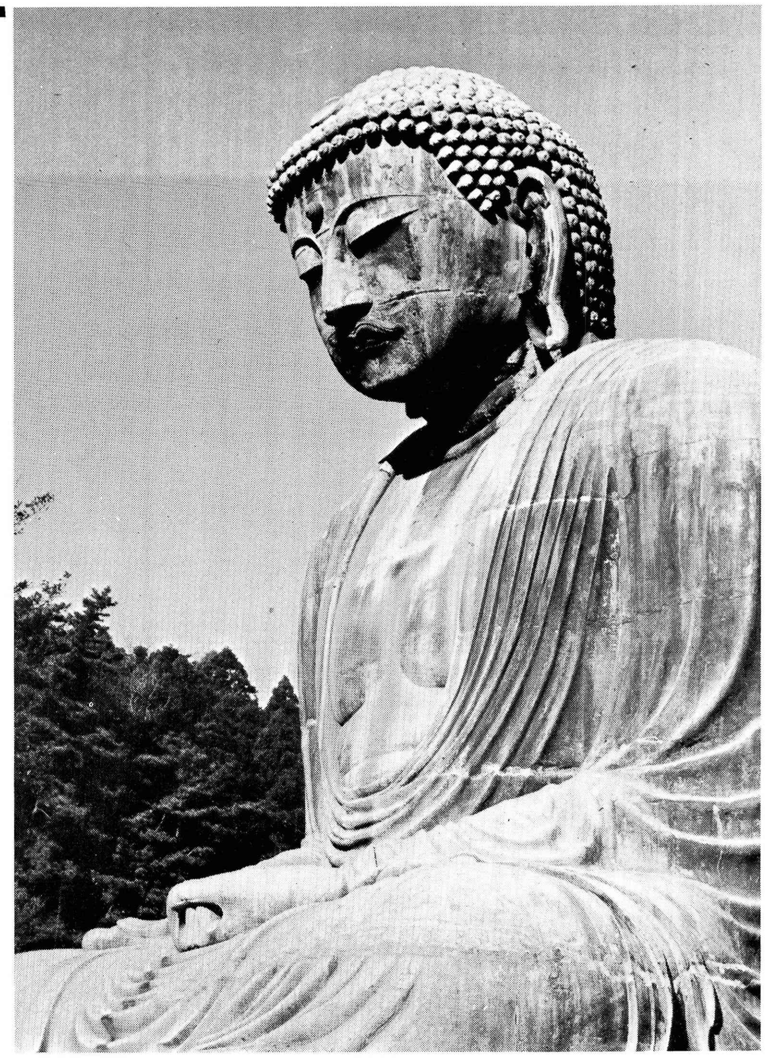
The Japan Times, Ltd. 5-4, Shibaura 4-chome, Minato-ku, Tokyo, JAPAN

KANAGAWA

IF YOU VISIT KANAGAWA, YOU WILL UNDERSTAND JAPAN.

Kanagawa Prefecture adjoins Tokyo, the capital of Japan, and has a population of 5,500,000. It is a representative tourist and industrial region that is growing at a phenomenal pace. The old and new coexist in the prefecture. There is Kamakura, the seat of the Shogunate Government in the 11th and 12th centuries, and there is a rapidly-developing modern industry. There are also holiday resorts and leisure facilities which attract a huge number of foreign visitors to Japan.

It takes only about one hour to reach various tourist resorts in the prefecture from Tokyo. One can fully enjoy the bustle of night life, the ancient capital tranquility and scenic attractions in this tourist paradise south of Tokyo.



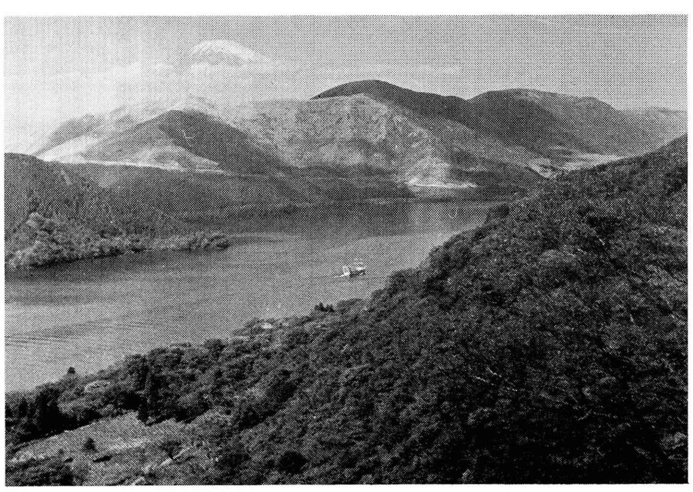
GREAT BUDDHA AT KAMAKURA

Kamakura is one of the three ancient capitals of Japan. Many historical relics remain, indicating the political and cultural development of the city in the past.



YACHTING IN ENOSHIMA HARBOR

The Shonan coastal area boasts Japan's top marine recreational facilities. Among other things, it boasts 10 yacht harbors, both big and small, which become congested with sailboats during the summer months.



NATIONAL PARK HAKONE

An excellent view of Mt. Fuji is afforded by this area overlooking Lake Ashinoko. A representative tourist area in Kanagawa Prefecture, it is a "must" on the list of visitors to the prefecture.



INTERNATIONAL PORT CITY YOKOHAMA

Yokohama is the largest trade port in Japan, and also a tourist center. It has a population of 2,100,000, and provides various tourist—including "industrial" tourist—and shopping and entertainment facilities.

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